THE CHINA COLLECTOR

A GUIDE TO THE PORCELAIN OF THE ENGLISH FACTORIES

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THE CHINA COLLECTOR

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THE CHINA COLLECTOR

A GUIDE TO THE PORCELAIN OF THE ENGLISH FACTORIES BY H. WILLIAM LEWER, F.S.A. WITH A PREFATORY NOTE BY FRANK STEVENS AND THIRTY-TWO ILLUSTRATIONS AND REPRODUCTIONS OF THE AUTHENTIC CERAMIC MARKS

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FOREWORD

THIS book has been written to enable the enthusiastic collector of China, even after he has passed through his apprenticeship, and acquired a certain amount of experience, to form a correct judgment of that branch of ceramics embraced under the designation of Old English Porcelain. Though not primarily intended for the expert, I have endeavoured to set down in concise form the data which are essential to all who submit our English Porcelains to a close and critical study. Not only has a careful investigation been made of the actual wares, but also of the standard authors on the subject, past and present: wherever their experience might add to the lucidity of the text, their works have been consulted, and every source has been acknowledged.

To facilitate ready reference the factories

have been arranged in alphabetical, and not in chronological order. One feature will not, I believe, be found in any other book on English Ceramics, that of discussing under separate and regular headings the chief distinctions of each factory. I have treated these points succinctly under the titles of History, Paste, Glaze, Decoration, Production, Characteristics, Noted Artists, Chronology, and Marks. This order has been adhered to throughout the volume, and the reader will thus quickly learn to turn to the requisite paragraph or heading when seeking special information regarding any factory. The illustrations have been chosen from more or less homely or simple pieces of practical value in the Victoria and Albert Museum at South Kensington. A detailed description accompanies each, together with full particulars as to size, marks, and their location in the Museum cases. These simple pieces are more likely to come within the purchasing power of the amateur than the rare and costly objects which have been so frequently reproduced in works on English Porcelain.

FOREWORD

Collectors, and beginners especially, should make a point of studying the wares exhibited at museums or galleries. It is an excellent training for the eye, particularly in judging "blue" and colours generally. The bibliography will, I trust, be of service to those who desire to investigate more thoroughly the History of English Porcelain. My thanks are due to Mr. W. Tyrrell, not only for drawing the marks on specimens at the British Museum, but also for his permission to reproduce examples from the collection belonging to Messrs. Sampson, Low, Marston & Co., Ltd., to Mr. Albert Amor, for permission to reproduce the marks in his catalogue of the Trapnell Collection of Bristol and Plymouth China; and to Major Garrett, of the Coalport Factory, for the interesting series of reprints from the actual plates of the Coalport Factory marks, which he has permitted me to reproduce.

I am greatly indebted to my friend Mr. Frank Stevens, who has not only been good enough to read my manuscript and to select and supervise the photography of the

illustrations, but has also offered several valuable suggestions which I have been glad to adopt, and supplied the useful chronologies, commentary on the plates and classification marks, as well as the chronograph and the chapter which accompanies it.

H. W. L.

LOUGHTON,
ESSEX.

PREFATORY NOTE ON THE ILLUSTRATIONS AND MARKS

THE photographs which accompany the text have been selected from the unrivalled collection of English Porcelains, in Rooms 139 (Schreiber) and 140 at the Victoria and Albert Museum, South Kensington. These rooms are always of easy access to the collector, who would do well to compare the illustrations with the actual pieces in the galleries. In every instance the room number and case letter (or number), together with the catalogue number, are given, so that even an occasional visitor to these two rooms will readily be able to find the particular object. Care also has been taken only to illustrate such pieces as might be likely to fall into the hands of the "ordinary" collector whose means preclude the purchase of costly or elaborate

pieces, which so frequently appear in handbooks on porcelain.

The dimensions of each piece are given, so that the reader may gain some approximate idea of its size.

Where pieces bear marks, these have been photographed "full size," and included in the plate where possible. In many cases a faintly impressed mark has been found impossible to reproduce satisfactorily. All marks are recorded in the descriptions where they exist. If the piece is unmarked this is likewise noted.

In several instances the pieces illustrated show signs of warping in the firing, and other imperfections. These have been specially included, to show the collector what may reasonably be expected in this direction from special factories. As much may be learnt from an imperfect piece as from one which is without a flaw; usually the imperfect piece is the more instructive.

As a rule, preference has been given to useful domestic ware over elaborate figures, as being the cheaper and more usual output of our British kilns.

PREFATORY NOTE

The reproduction of coloured and highly glazed porcelain by photography has always presented considerable difficulties, owing to the harshness of the high lights, and the blindness of the photographic plate to certain colours, more particularly yellow and red. The photographs here reproduced have all been taken on colour sensitive plates, with suitable light filters, so that the rendering of the colours in monochrome is as accurate as possible.

The marks which are frequently found on English porcelains must not always be regarded as the sole test of origin or excellence. Many good pieces are unmarked, and as many or even more bad specimens are to be found bearing marks of the highest reputation, imposed by the misdirected skill of the ingenious merchant in "fakes." Two classes of mark, however, may always be regarded with some degree of certainty. (i) The impressed, incised, or embossed mark, placed on the object, when the paste is wet, prior to the first firing, and (ii) the underglaze marks, usually in blue, applied to the body when in biscuit

form. The doubtful marks are those painted over glaze in gold or enamel. They can be easily reproduced at the present day, without risk of damage to the piece. A genuine mark may even be removed, in order to give place to a more valuable one. These points should always be borne in mind when the question of a mark presents itself.

Those marks which appear in the illustrations have been arranged systematically, and classified as (i) factory marks, corresponding to the "trade mark" of the present day. These may be either single, such as the "sign of Tin" which appears on the output of Plymouth, or varied, as in the case of the "cross" and "B," which were both employed at Bristol. They very frequently shed an interesting sidelight on the history of a factory. Thus the anchor combined with the letter D indicates the fusion of the Chelsea works, (whose mark was an anchor) with those of Derby (the letter D standing for either Derby or Duesbury, the proprietor). Pieces thus signed would necessarily date from

1770, when the purchase took place. The visit of George II to Derby in 1773 left its record in the "crown" which was used from that time onward.

Factory marks are all of primary importance.

(ii) Workmen's marks: signs, letters, or numerals. These appear in profusion on Worcester ware, and though interesting, do not afford any very precise information. For example, the painters' marks at Bristol number consecutively from one to twenty-four. Of these only two have been assigned to definite painters. No. 1 to Henry Bone, and No. 2 to William Stephen or Stevens. They furnish, however, a wide field for speculation to the collector whose inclination leads him to trace and identify the work of any particular artist.

(iii) Imitation marks, borrowed from other factories, or closely copied, possibly with intent to deceive. These are not infrequently a source of considerable confusion to the inexperienced collector, who, seeing perhaps the crossed swords of Dresden upon a new acquisition, jumps to

the conclusion that he has secured a genuine piece of Meissen manufacture. Yet the crossed swords appear upon the work of the Derby, Caughley, Worcester, and Bristol factories. Similarly, the Worcester blue crescent is found at Bow and Caughley, often on ware which itself follows the Worcester style very closely both in paste and decoration.

(iv) Another class may be termed the "oriental" mark, into which one of the well-known Chinese marks has been taken, to add verisimilitude to an oriental pattern which appears on an English paste. Many of these marks follow the seal which the Chinese potter impressed upon his wares. These seals were usually square, the Chinese lettering being slightly conventionalised for the purpose. In these it is easy to trace the genesis of the well-known Worcester square mark, which is an exact copy of a Chinese seal of 1662-1722. Similar square forms are found at Chelsea, Bow, and Derby. The Chinese mark for Shou (longevity), has been freely adopted with variations at Worcester, while so-called

"potter's stool" (in reality a four-legged "incense burner") appears at Derby. A more detailed description of the marks accompanies each plate.

Special thanks are due to Mr. Tyrrell for the careful drawings which he has prepared, and to Major Garrett of Coalport for impressions of the original copper-plates belonging to the Caughley and Coalport factories.

FRANK STEVENS.

"The skill of the artist, and the perfection of his art, are never proved until both are forgotten."—*Ruskin.*

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ABBREVIATIONS ON PLATES OF MARKS

B.M. = British Museum.

V.A.M. = Victoria and Albert Museum, South Kensington.

T. = Trapnell collection.

I.M.P. = Impressed or incised upon the paste when wet.

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CHELSEA-DERBY. Mug with festoons *Frontispiece*

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THE CHINA COLLECTOR

I

OF CHINA COLLECTING

IT has been said that the collector, like the poet, is born, not made, and, within the widest limits, there is no doubt an element of truth in the statement. But any suggestion that collecting—of porcelain especially—is a rich person's hobby will be refuted by the experience of countless men and women who, little dreaming that they were people of substance, possess trained enthusiasm—the one thing needful.

Old china is a favourite object of pursuit, partly because of its æsthetic charm, and partly because of its decorative qualities. The epithet "old" in this connection is purely relative, and has no concern what-

ever with antiquity. When used of English porcelain, it applies to the period of its manufacture, which may be regarded as running from the middle of the eighteenth century, at which time the factories at Bow and Chelsea, where it was first made, were set up, to 1820, when the small Rockingham factory at Swinton, named out of compliment to Earl Fitzwilliam, on whose Rockingham estate it was situated, first fired its wares. Practically, therefore, a period of three generations embraces the beginning and the ending of what is specifically termed "old English porcelain."

In one respect the experiences of the china collector recall those of the book-hunter, who is in his element in turning over the contents of a box, whether in front of a shop, on a coster's barrow, or on a quay in Paris, in the hope of finding a precious treasure ignorantly cast aside as an unconsidered trifle. Similarly, the quest of old china leads to interesting expeditions, now in town, now in country. One may pick up a rare specimen in a slum, and a cherished "bit" in a wayside inn or

cottage.* Almost instinctively the collector learns his way about, and, sooner or later, keeps his "weather eye open" by force of habit. The very search is stimulating and educative, and exercises a moral discipline which it is difficult to ignore, and which only the case-hardened may coerce into silence.

Concerning the decorative value of china, there is scarcely any difference of opinion. Everybody agrees that it furnishes a room as beautifully as do pictures. Nothing looks more effective, or is actually more restful to the eye, than a few "pieces" exhibited on a dresser of old oak, and, where the overmantel is of really good design, its niches offer exceedingly appropriate stances for minor pieces of a collection. For the sake of increased security, valuable specimens should be preserved in cabinets with glass doors, which admit of good display. It is, however, a wise precaution to keep the door under lock and key. The objects should be so placed as to be readily seen from the outside, the pieces

* The writer lately purchased at a cottage on the Yorkshire moors, where he chanced to be visiting, a fine Worcester bowl, crescent mark, for a few shillings.

being arranged quite apart, and on no account piled on top of one another. A crowded cabinet is always and everywhere an abomination, the china is the thing, not the cupboard which contains it.

Blue and white china, such as the well-known Worcester, makes a rather insistent demand upon taste which the collector soons learns to respect. The room in which it is displayed must be becomingly furnished—"in a concatenation accordingly," to borrow Oliver Goldsmith's phrase. As the china's the thing, it is rightly allowed to dominate, but its gentle tyranny makes for loveliness. In this view, "old" engravings—examples of the English masters of the eighteenth century answer admirably—should equip the walls in preference to paintings, which are apt to be too *prononcés*. The furniture also should be "old," and the decoration of the room generally in keeping. One such apartment in the house need not cost much money, and, in any event, its preparation can be accomplished gradually.

More ornate and costly china, such as the

best periods of Bow, Chelsea, or Worcester, may be suitably accommodated in the drawing-room. A Chippendale or Sheraton cabinet, even a Louis Quatorze or Louis Quinze cabinet, if the carving and gilding be not altogether too rococo or gaudy, may be utilised to exhibit a choice tea-service or other objects precious for their artistic charm, rarity, or both. It need hardly be added that the dusting of china is a duty which the collector either undertakes himself, or delegates only to a sure and certain substitute, for it requires to be handled with loving care.

Happily, the china collector is spared what has been designated the "jargon of science." The technical terms he has to master are few and simple; most of them, indeed, in a measure explain themselves. The word "Ceramics" includes both pottery and porcelain, but this volume is only concerned with the latter branch.

As is so often the case, the word "porcelain," which is the exact term by which the "china" of popular speech is known, conceals in itself a certain amount of history.

It will be remembered that in the Middle Ages, Portuguese navigators opened up commerce between Europe and the East. Among the goods which these pioneers, or adventurers, brought from the Orient were examples of porcelain for which the Chinese had already been celebrated for several centuries. It so happened that one of the means of currency in vogue then, and for hundreds of years afterwards in China, was the shell of the gastropod called the "cowrie" (*Cypraea moneta*). This the Portuguese styled porcelana, or "little pig," in that it resembled the miniature back of a pig. But as it was necessary to give the new ware a name, and as it was remarked that its glistening, milk-white, translucent appearance resembled that of the univalve shell, they styled *it* also porcelana, or porcelain.

Now as to its composition. Porcelain may be briefly defined as a fine kind of clay ware with a translucent body and glaze. It must be carefully noted that there are two classes of porcelain—the true and the artificial; this distinction is

of fundamental importance. Observe that the description is "true," not "real," for, in spite of its name, "artificial" porcelain is recognised by use and wont, at any rate, as real, that is, genuine porcelain. The difference between the two is not a verbal one, but turns upon the nature of the body, or paste.

True porcelain—the *pâte dure* of the French, the hard paste of the English—consists of a mixture of kaolin, or china clay, and petuntse, or china stone.

Kaolin is a fine, white clay, which results from the decomposition of granite rocks. It was so named from the high hill to the north-west of King-te-chen, in the province of Kiang-si, East China, where the material was first mined, and which is now the seat of the renowned Imperial manufactory; for, despite the change of government, the historical title will probably be maintained. Hence its popular designation of "china clay" conveys the dual meaning that the porcelain was fabricated in China and that the clay was found in that Empire. The discovery of this same clay in Cornwall

(at Carclaze, two miles to the north-east of St. Austell) by William Cookworthy, the chemist of Plymouth in or about 1757, had a vital bearing on the fortunes of the industry, as it rendered the English porcelain-maker for the first time independent of foreign supplies of the raw material for his craft. In due course the mining and shipping of the clay became one of the leading industries in the Duchy. China-clay remains infusible under the greatest heat.

Petuntse, or feldspar, is another substance derived from the decomposition of granite, and, being fusible under the application of heat, acts as a flux to the china-clay. In fact, it is the blending (if the expression may be used) of these two materials which produces the translucent hard paste constituting the body of all true porcelain. The temperature at which hard paste fires varies from 2462° F. to 2642° F., while soft paste fires at from 2012°F. to 2102° F. These figures show the greater difficulty and risk in firing soft paste, the margin of temperature being so much less, only 90° F. as against 180° F. in hard paste.

After the first firing, a process which may last for forty hours or more, the ware is in what is called the biscuit state. This is an important stage, for two reasons: in the first place, while it is in this condition the glaze is applied, and secondly, the painting and printing in the much admired blue decoration, as well as the *bleu du roi*, or Mazarin blue, are effected upon the biscuit, or under the glaze, as it is technically termed. When these processes have been completed they are placed in the glost oven, where they are once more fired to melt the glaze.

This glaze is composed of feldspar or chinastone, with some other ingredient introduced to soften or otherwise qualify it. The mixture being ground down with water until it has the consistency of milk, the water is readily absorbed by the porous biscuit, when the essential elements, under the heat of the glost oven, are reduced and evenly distributed over the surface. After firing, the glaze, which is a true glass, will be absolutely transparent, clear, smooth, fine, and able to resist the action of heat,

acids or alkalis. Usually all of the elaborate decoration and painting of porcelain is performed upon or over the glaze, with the notable exceptions already alluded to. The overglaze paintings are generally known as enamels.

Summarising the characteristics of true porcelain or hard paste, we find that it is translucent, milky white, so hard that it cannot be scratched and so cold that the collector can easily distinguish by the touch between hard-paste and soft-paste china, is resonant when smartly tapped, emitting a bell-like ring, has a fine, close grain, a conchoidal (*i.e.*, flint-like) fracture, and tolerates the extremes of heat and cold. The glaze is easily chipped, and somewhat full of tiny bubbles caused by the escape of carbonic acid gas during the firing.

Artificial or glassy porcelain, the *pâte tendre* of the French, and the soft paste of the English, has a very varied composition, a considerable number of appropriate materials being combined under the application of heat, though incapable of sustaining the very high temperature to which the

true porcelain is successfully exposed. The historian and expert customarily divide artificial porcelain into two classes, namely, glassy, or fritted, and bone paste. In the former, white clay was fluxed with a vitreous preparation of (among other things) sand, soda, nitre, lime, alum, flint and calcined bones. After having been baked to the biscuit state, the glaze (an exceedingly fusible glass made with red lead, nitre, sand, etc.) was applied, and the article further fired, though at a reduced temperature. This glassy porcelain has a particular interest in that it continued to be made at the earlier English factories until it was dispossessed by the second kind, commonly described as bone-china, or natural soft-paste porcelain. This paste comprises bone-ash, petuntse (china-stone) and kaolin (china-clay), the latter two ingredients, together with borax, alkalis, and lead oxide, forming the glaze. The firing of both the paste or body and glaze followed a similar course to that used for the vitreous variety of artificial porcelain. Bone-china has, since the dawn of the

nineteenth century, when it first came into vogue, become, as already stated, practically the standard of the majority of the factories in England.

Among the characteristics of soft-paste china are its white, cream-like surface which even the tyro in collecting will have no difficulty in detecting from hard paste by its soft, and, as it were, soapy feel ; it has a granular or sugar-like fracture, and may readily be scratched ; though not so dense as true porcelain, it is still translucent and sonorous. Moreover, the body of soft paste stains easily, unlike that of hard paste ; nor does the glaze chip so readily.

In soft-paste china, as we have seen, the bulk of the decoration is executed over the glaze, but whereas in true porcelain the colours stand out almost in relief on the glaze, in bone-china, owing to its " softer " texture, they sink in, and not only acquire greater brilliance, but are also much less likely to suffer injury. This is, indeed, so remarkable that stress must be laid on the wonderful virtue of the soft-paste glaze

in enhancing the colouring and gilding. The glaze temperature of soft paste is about 1832° F. The collector will soon habitually turn his sense of touch, and even that of sight, to account in testing the character of the paste, and in deciding whether the ornamentation is over or under the glaze.

In the porcelain which is to be decorated with gold or enamel colours, these are applied on the glaze after firing, and (since they will not endure the intense heat of the glost oven) exposed to a third firing in the muffle kiln, in which the temperature is lower, and the ware can be promptly examined from time to time if necessary.

It was and is the practice for each factory to adopt its own mark, to this the workmen and artists often added a sign of their own, sometimes their initials or the number by which they were known, sometimes an unintelligible and arbitrary device. The collector will soon become familiar with the marks of the chief English factories. Not that, by themselves, marks are a guarantee of genuineness, for, obviously,

if a factory imitated the work of another, it took good care to imitate the mark as well. Hence arises the value of a close knowledge of paste, glaze, form and decoration. This expert knowledge can only be acquired in time, but the collector should not regard it as at all unattainable. By the necessity of the case, however, this knowledge cannot be obtained from books, but must be learned practically from the frequent examination, study, and handling of specimens. When there is reason to believe that an example actually possesses the true characteristics of a given factory, the mark will be rightly regarded as confirming the evidence which has been accumulated. Of course, when the mark has been impressed in the paste, or painted under the glaze, there is little likelihood of forgery. But marks are sometimes applied over the glaze, and in all such cases the way of the unscrupulous forger is made easy.

In these days the tendency in literature, science, art, medicine, and law is towards specialisation, and, curiously enough, collecting has not escaped the fashion. So far

as china is concerned, however, to specialise in the output of a single factory only—whether it be Chelsea, Derby, Worcester, or another—presupposes both expert knowledge and the possession of wealth. The individual, therefore, who takes to porcelain out of sheer delight in beauty, and its old-world charm, and loves to do his own collecting rather than through an intermediary, will probably continue contentedly to glean such specimens as come within his own ken of the various factories which turned out the highly-prized and much-sought-after china comprehensively styled "old English porcelain."

It is desirable to say a few words about transfer printing, a process which was first applied to earthenware and porcelain at some date between 1750 and 1756. The credit of the discovery has been claimed for the Battersea Enamel Works, which were started in the first-named year by Stephen Theodore Janssen, a stationer of London City, who became Lord Mayor in 1754, and succeeded to the family baronetcy in 1767, and for John Sadler, a printer of

Liverpool. The truth is, the idea was "in the air" about that period, several men feeling their way towards it simultaneously and independently. It seems probable that John Sadler was the first to adapt the process to earthenware, and that Simon François Ravenet, a French engraver who came to London about 1745 and is said to have assisted William Hogarth, introduced it for higher-class designs on porcelain at Battersea before the factory was closed in 1756. Robert Hancock, too, may be mentioned as one of the earliest transfer-printers in the south—at Worcester, if not at Bow.

Let us now briefly consider the process itself. An impression of a copperplate is taken on paper, or other appropriate flexible material, and transferred to the porcelain object. For commoner ware the transfer is executed on the biscuit. In this case press-printing is employed, and the colour is mixed with oil, kept hot, and applied to the metal plate. An impression having been taken on paper, this is accurately adjusted and transferred to

the biscuit, by rubbing with some force on the back of the proof. The article is next dipped in water and the paper washed off, the oil colour remaining on the biscuit. The oil is then expelled by heat, and the piece afterwards glazed and fired. Another variety of printing, termed bat-printing, was performed upon the glaze. In this process a thin coating of linseed oil is spread over the copperplate and then removed by hand, the oil remaining as a species of deposit in the engraved lines and spots. An impression of the subject is now taken by a bat, or sheet of glue or gelatine, instead of paper, and transferred in oil or tar on to the glaze. The desired colour or enamel powder is then dusted over the design and adheres to the oiled surface. The superfluous colour having been carefully wiped off with cotton-wool, the porcelain is fired at a reduced temperature. A favourite example of transfer-printing is the ever-popular willow pattern, the process is also familiar in the cognate art of lithography. The colour is monochrome, blue, red, green, and black being the most usual. Transfer-printing

lends itself to cheap and rapid production, but its artistic qualities are neither many nor great.

It may seem extravagant to speak of the fascination of the old factories. Nevertheless, it *is* interesting to study their influence upon one another, to watch where one originates an idea and another copies it, to note how the closing of one concern affects the rest, and to trace the change, if not the revolution, which may be accomplished by the coming of a painter, who may not be, and usually is not, a new man, but who, on the principle of the "new broom," tries to "go one better" in his fresh sphere than he did in that which he has just vacated. Even personality and idiosyncrasy have a significance on the character of the wares produced. Champion's political sympathies crop out in the "Burke" service. Sprimont cannot merge the silversmith in the potter. The Frenchman will out at Chelsea, the Englishman at Bow. At Longton we observe a potter trying to be a china merchant. Billingsley leaves his mark everywhere, the evidence of the

genius and the unpractical and impracticable man. Rose stands out as the ideal of the keen man of business, while in Duesbury we recognise the vaulting ambition of the monopolist. Every man pursues his own path towards success or failure. It is abundantly apparent, indeed, that the human interest of ceramics is second only to that of its technical qualities and æsthetic attributes.

II

BOW

Date, 1744-1775

ALTHOUGH there is a tradition that the manufacture of china at Stratford-le-Bow in Essex was begun in 1730, no authentic evidence can be gained as to its existence there before 1744. In this year, a patent for "a new method of manufacturing a certain mineral whereby a ware might be made of the same nature or kind, and equal, if not exceeding in goodness and beauty, china or porcelain ware imported from abroad," was taken out by Edward Heylyn, a Bow merchant, and Thomas Frye (1710-1762), a painter and mezzotint engraver, of West Ham, Essex. From the fact that the material to be used in the process was described as "an earth, the product of the Cherokee

nation in America, called by the natives *unaker*," it has been reasonably inferred that the samples were brought by an American under the notice of Frye, who took them for trial to a factory already in operation at Bow. Apparently the factory was named New Canton, because it was built after the model of the works at Canton in China. This statement, however, must not be taken too seriously, as it mainly rests on the note made by Thomas Craft (to whom flights of fancy were not altogether strange), which accompanies his bowl preserved in the British Museum. That any of Frye's hands had ever been in Canton is still less credible. Perhaps the long and the short of it is that "New Canton" was deemed a good trade name, and invented *ad hoc*.

During the early years the paste was variable, owing to Frye's attempts to discover the secret of the composition of hard paste. As the American or unaker clay is not mentioned in the second patent (1749), the inference is that Frye was obliged to discard it, either because the supply had

failed or because the earth had proved to be unsuitable. In all likelihood unaker, or Cherokee clay, was discontinued owing to the cost of transit and the difficulty of obtaining it. At that time North America was in a restless condition, and the Indians attached so much value to their various clays and soapstones for the making of their calumets that they deemed them almost sacred. The arduous journey to the coast, followed by a prolonged voyage across the Atlantic, would render the clay so costly that the preference for the accessible earths of Poole and Dorset was inevitable. Frye, therefore, used bone-ash and pipeclay instead, the former ingredient being of fundamental value : indeed, the importance of his discovery of a phosphatic paste cannot be overestimated. Thus Bow had the honour of introducing the material which ever since has formed a chief constituent of natural soft-paste porcelain.

There is some doubt whether the factory was started as a company in which Heylyn and Frye were interested, or whether Weatherby and Crowther owned

it from the first, though it is known that they entered into partnership as joint owners in 1750, probably with Frye as manager. Frye's health suffered from living constantly in the atmosphere of the furnaces, and he retired in 1759. His epitaph—which is not, of course, of final authority—acclaims him "the Inventor and first Manufacturer of Porcelain in England." At the height of its prosperity—say, from 1750 to 1760—Bow employed no fewer than three hundred hands, and opened a warehouse in Cornhill in 1753, and a "West End" branch in 1757, which was, however, discontinued after twelve months. The factory closed in 1775, and in the following year, William Duesbury purchased the plant and stock, when the models and moulds were removed to his works at Derby. The site of the Bow works was afterwards occupied by the match factory of Bell and Black. This interesting fact was brought to light during some excavations in 1868, when the navvies discovered a quantity of broken porcelain, fragments of moulds, etc. Many of these "finds" are in the famous Schreiber

Collection in the Victoria and Albert Museum, South Kensington.

PASTE.—Bow paste was soft, creamy white, vitreous and thick, and in appearance coarser than Chelsea. This was especially true of the early productions. The paste often varies in substance, but is generally thick. Hence it follows that those pieces in which it is thin are translucent, while opacity is the mark of the thicker-paste examples. A faint tint of pale green in the white is also sometimes noticeable. In later specimens the body was thinner, and whiter in colour. One great feature of the paste is its weight, due to the use of bone-ash. One can almost pick out Bow pieces by lifting them in the hand.

GLAZE.—Bow glaze is transparent and slightly yellow in tint, due to the large proportion of lead it contains, which by lapse of time has become discoloured: when decomposed it assumes a pinkish iridescent shade. It is frequently lavishly spread, as may be observed at the base of figures, and in the reliefs of raised designs.

Sometimes it collects in thick "tears" at the base, entirely obliterating the reliefs. It differs slightly from Chelsea in not being so glassy.

DECORATION.—Early productions were Oriental in character (probably in accordance with the notions Frye entertained when he first embarked on the manufacture, and possibly with the idea of "living up to" the title of the factory), but rather crude in execution. The quail or partridge, prunus branch, roses and leaves, acorns and oak leaves, and the dragon, were favourite designs. The patterns were of a simple form in underglaze blue and white the blue being of a pale or grey tint. Early pieces were also produced in the white, often "sprigged," or decorated with a design moulded separately and then applied.* Panels, moulded in low relief, contained flowers, figures or landscapes in colours. Another decoration, noted by J. E. Nightingale, was an archaic

* Albert Jacquemart ("History of the Ceramic Art") states that it "is in its [Bow's] reliefs and simple *camaieux* that the artists have produced their effect."

Japanese design, in which the figure of a lady in Japanese Court dress is the leading feature. Table services often have a riband of brown as an edging (circa 1758-59). Later productions were more elaborate, and the enamelled colours were applied over the glaze. Red was a favourite colour, but blue, green, and yellow were largely used. Colours peculiar to Bow were sealing-wax red (oxide of iron)—a dry, dull colour, apt to powder off; a cold, opaque, enamel blue; and a gold purple—a mauve-pink, not at all pleasant. Transfer printing was practised both under and over the glaze, the design being often printed in outline and filled in by hand with enamel colours. The claim put forward by some that Bow led the way in introducing transfer-painting is disputable. R. L. Hobson states that the process was in use in the china and enamel manufactory at York House, Battersea, in 1753.

PRODUCTIONS.—Bow produced a varied assortment of porcelain, the principal being table ware, including shell stands for sweetmeats and salt, figures, statuettes,

vases, bowls, toys, animals, birds, knife handles, épergnes, chandeliers, branches decorated with flowers and figures, essence pots, and so forth. The useful seems to have predominated over the ornamental, however, special attention being given to china "for the use of Gentlemen's Kitchens, Private Families, Taverns, etc." The manufacture was particularly noteworthy for its figures, although the painting was generally inferior to Chelsea work, and the fitting together of the limbs (which were moulded separately) was sometimes carelessly performed. Nevertheless, Hobson says that "some of Bow statuettes and groups, such as the large 'Britannia' and the 'Marquis of Granby,' reached a high level of excellence, and many of the white figures are cleverly modelled and full of spirit. The latter, indeed, are not always distinguishable from those of Chelsea."* The "long neck" is distinctive of Bow figures, as is also the square hole in candelabra figures for the fitting of ormolu

* "Catalogue of the English Porcelain in the British Museum, 1905," page 4.

PLATE I

CHELSEA AND BOW

(1) Cup (Chelsea), early white "sprigged" ware.
Size: Height 3″, Dia. 2½″. No mark.
Room 139. Case 3. No. 161.

(2) Mustard-pot (Bow), shaped like the old earthenware "Piggin" drinking cups, and "sprigged." No mark.
Size: Height 2″, Dia. 2½″.
Spoon, Length 3½″.
Room 139. Case C. No. 158.

The earliest products of both Chelsea and Bow were in white sprigged ware in imitation of the Chinese Fuh-Kien ware, which was highly prized. The sprig on the Mustard-pot follows the lines of the Chinese "prunus." A special feature of this ware is its weight. This is more marked in the Bow examples than in those of Chelsea.

candlesticks. Bow copied Chelsea figures and Chelsea those of Bow. The latter were finished with a knife, those of Chelsea with a moist brush. Throughout it was a case of John Bull trying to be French, and just missing the Frenchman's dainty touch. Perhaps Duesbury recognised this, and in it found his reason for discontinuing the works.

CHARACTERISTICS.—Bow porcelain bore a resemblance to Chelsea, but was generally somewhat cruder and coarser in appearance. The early pieces were embossed, or in relief, the patterns, however, as a rule, being left in the white. Another characteristic is the simple decoration of patterns of flowers, Oriental landscapes, birds, and figures painted in blue under the glaze. William Chaffers* draws attention to the shade of the glazing of this early blue painted ware, of which large quantities were made. "On examining the blue pieces . . . there is a peculiarity in the glaze which arises in this way: blue being at that time the only colour that would bear the intense heat of

* Chaffers: "Marks and Monograms on Pottery and Porcelain," 1903. Page 899.

PLATE II

BOW

Figure of Boy with grapes. Probably "Autumn," from a set of the "Four Seasons."

Size: Height 6⅝", Width 4⅝". No mark.

Room 140. Case 5. No. 483'02.

Though unmarked, the figure can be at once classed as "Bow" by

(1) The rather unpleasant "gold purple" of the boy's coat, a colour specially confined to Bow, and

(2) By the elongated scrolls in the stand, which have become feet upon which the piece rests.

The Bow figures as a class never reached the high artistic level of the factory at Chelsea, and are quaint rather than beautiful. The activities of Bow were more concentrated on useful ware.

the kiln (*au grand feu*), it is always painted on the biscuit before being dipped in the glaze, consequently portions, however slight, are apt, while the glaze is in the fluid state, to spread over the surface, giving it a blue tinge, especially on large surfaces; the other colours, as well as the gold, are painted over the glaze, and set in a kiln of lower temperature."

Noted Artists.

THOMAS FRYE (1710-1762), painter and engraver.

GEORGE MICHAEL MARY MOSER (1704-1783), chaser and enameller, who taught George III. drawing, was the first Keeper of the Royal Academy. He had one child, Mary (d. 1819), who was one of the only two women ever elected Academicians, the other being Angelica Kauffmann (1741-1807).

JOHN BACON, R.A. (1740-1799), the sculptor, who is considered to have owed some of the qualities to which his success must be ascribed, to the delicacy of handling he acquired whilst working for the potters as a young man.

PLATE III

BOW

(1) Sauceboat, moulded in low relief, decorated in underglaze blue, in Chinese taste.

Size : Length 7⅝", Height 3½", Width 3⅝". Mark, F in blue. Formerly in the Seth Pennington collection.

Room 140. Case 5. No. 3614'01.

(2) Sauceboat, leaf pattern, painted with flowers and insects in relief.

Size : Length 7¼", Height 4", Width 3½". Mark, Arrow in brown.

Room 140. Case 5. No. 3244'53.

Following the white ware came the underglaze blue, and after that painting in colours was adopted. This pair of Sauceboats shows the process of evolution. It is curious to note how the model of the old silver ware was copied in porcelain. In the "leaf" Sauceboat, the insects were sometimes painted to hide a blemish in firing.

Chronology.

1730. Possible founding of a factory at Bow.

1744. Heylyn and Frye apply for their patent. Specification uncertain, but use of unaker protected.

1745. Early products variable, due to experiments with unaker.

1746. White sprigged ware, stout, strong, yellowish. Chips rather than breaks. Thick, flowing glaze, now yellow and iridescent.

1748. Use of bone-ash. Unaker disappears from paste. Underglaze blue on phosphatic body.

1749. Frye's second patent. Use of Japan patterns.

1750. Crowther and Weatherby become partners. First New Canton inkstand (Chelsea body).

1751. Duesbury in London decorating china. Second New Canton inkstand. Bacon and Moser employed.

1752. Sprigged ware in demand.

1753. Bow ware advertised in the Press. Warehouse in Cornhill. Quail

pattern. Figures of Kitty Clive and Woodward.

1757. West End (London) warehouse opened.

1758. West End warehouse closed. Last payments to Heylyn. Best period of paste. Change in paste.

1759. Frye retires.

1760. Craft decorates his bowl. Old Japan patterns become considerably Anglicised.

1761. Workmen begin to leave for other factories.

1762. Deaths of Frye and Weatherby.

1763. Bankruptcy of Crowther, who becomes manager.

1764. Sale of China under bankruptcy order.

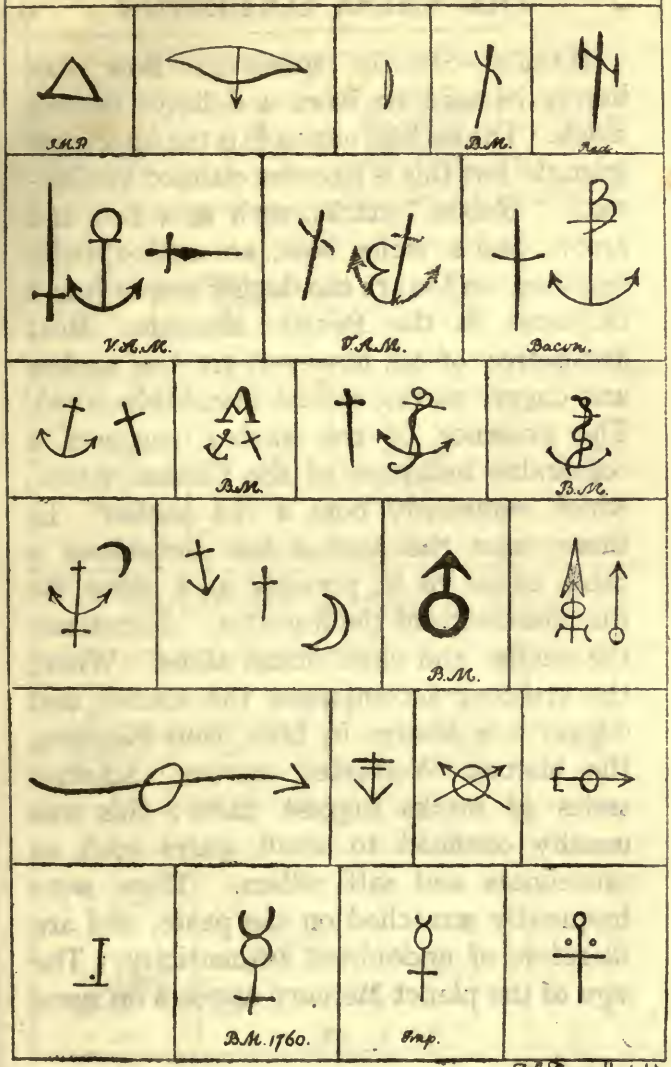
1770. Crowther opens warehouse at 28, St. Paul's Churchyard. Last period(bad).

1775. Warehouse in St. Paul's Churchyard closed.

1776. Duesbury buys works and removes plant to Derby.

1777. Crowther elected pensioner of Morden College, Blackheath.

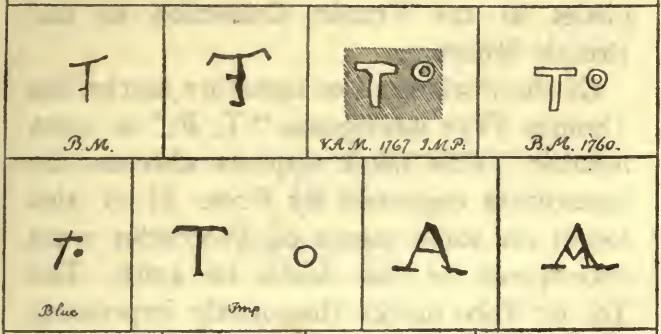
BOW



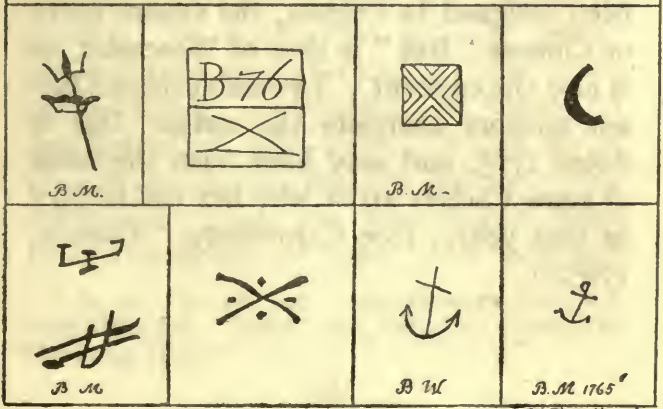
W. Tyrrell del.

MARKS.—Strictly speaking, Bow can hardly be said to have a definite factory mark. The earliest example is the impressed triangle, but this is likewise claimed by Chelsea. "Rebus" marks, such as a bow and arrow, and a violin bow, are undoubtedly genuine; so too are the dagger marks found on pieces in the British Museum. Most distinctive of all, however, are the anchor and dagger marks, almost invariably in red. The presence of the anchor suggests a colourable imitation of the Chelsea wares, which commonly bore a red anchor. In these cases the anchor has sometimes a cable added to it, possibly as a salve for the conscience of the imitator. Sometimes the anchor and cable stand alone. Where the crescent accompanies the anchor and dagger it is always in blue, thus following the historic Worcester custom. Another series of marks suggest darts; this was usually confined to small wares such as sauceboats and salt cellars. These were frequently scratched on the paste, and are therefore of undoubted authenticity. The sign of the planet Mercury appears on some

BOW: LETTERS & SIGNATURES



IMITATIONS & OTHER MARKS.



W Tyrrell delt:

pieces in the Franks Collection at the British Museum.

Of the workmen's or signature marks, the Thomas Frye monogram "T. F." is most notable. This mark appears also on the mezzotints engraved by Frye. It is also found on some pieces of Worcester ware subsequent to his death in 1762. The To. or Tebo marks (frequently impressed) are supposed to be the mark of a French workman, who was also employed at Bristol. Of the other letters, A might stand for Askew (a Chelsea worker), B for Bacon the well-known modeller, and R.B. for Robert Boyer, also a Chelsea decorator. Of the imitation marks, the trident and crown has been assigned to Chelsea, the square mark or Chinese "fret" is that of Worcester, as is also the crescent. Two unblushing Chelsea anchors complete the series. One is dated 1765, and may have been the work of some Chelsea artist who left the factory in that year. (See Chronology, "Chelsea, 1765.")

III

BRISTOL

Date, 1770-1781

BRISTOL porcelain was first produced by William Cookworthy of Plymouth, who, on closing the factory in this town, removed to Bristol, and in 1770 started works at Castle Green, becoming associated in the enterprise with Richard Champion (1743-1791). There is, however, no doubt that artificial porcelain had been manufactured at these works before either Cookworthy or Champion was connected with them. Of this earlier ware little is known and few examples have survived.* There are marked and dated Bristol specimens of 1750. The celebrated

* In the Victoria and Albert Museum there is a mug inscribed "Josiah and Catharine Greethead March 13, 1769."

sauceboats, made during the managership of John Britain, are marked 1751. The moulds were preserved and copied, for the same pattern appears in Bristol hard paste in Champion's time. There is also the "Blacksmith's Bowl" made for "F.B." (Britain's brother) in 1762. An attempt at china-making with Cherokee clay took place in 1765, a year before Cookworthy's Cornish discovery. But long before the 18th century there are records of the clay-worker at Bristol, for pottery has been manufactured there since Edward I.'s reign.

Cookworthy's firm bore the style of William Cookworthy and Co., and in 1774 Champion became the sole proprietor, continuing to produce porcelain until the close of the works in 1781. When in 1775 he petitioned Parliament for a further extension of the monopoly according to Cookworthy's patent, his appeal succeeded, despite the opposition of the trade, and especially that of Josiah Wedgwood, who is alleged to have displayed considerable temper in the affair. Amongst Champion's most famous products were a tea-service

made for Edmund Burke (who contested the city) for presentation to one Mrs. Smith, a friend of the Champions, and another and even finer service presented by Champion himself to the illustrious statesman. Both services were made in 1774, when John Britain was foreman. According to Frederick Litchfield, the service of the six Burke pieces fetched £565 at Sotheby's in 1871.* A cup and saucer of the same service in the Nightingale Collection were sold at Christie's in London for £135 in 1911. The teapot fetched £600 later at the Trapnell sale.

PASTE.—The paste was hard, being true porcelain, milk-white in colour and vitreous. Silica formed a large proportion of the body, hence its hardness. It has been stated that the refractory nature of the paste was the pride of its makers, being superior in this respect even to Oriental or Dresden porcelain. The body was twice fired, first in the biscuit state, and again after the glazing.† But the proportions of the paste

* "Pottery and Porcelain," 1900.

† W. Burton: "English Porcelain." Page 137.

were frequently changed and thus it varied largely. Champion's paste contained from one part of clay and four of stone, to sixteen of clay to one of stone—a very wide margin. It was much easier to make than soft paste. The potting is seldom good, and the later paste is bad. These defects point to bad management, for Champion was too fond of politics to excel in pottery. The prominence of the potter's wheel is noticeable on most pieces, taking the form of spiral lines, wreathing, or ridges on the surface of the paste.

GLAZE.—The glaze was thinly applied, and was of a hard character and remarkable lustre. It is marked by minute bubbles, and small black spots. On most of the "cottage" china, which was largely manufactured, it is of a pale blue tint, and was applied before being fired. Hugh Owen, in his "Two Centuries of Ceramic Art in Bristol," is of opinion that "much of the ware was dipped raw, and the thickness of the glaze cannot be distinguished as it can be with most other hard porcelain . . . The Bristol porcelain glaze does not appear

to cover a biscuit-body but to form a part of it, and this is exactly the effect that would be produced by its being made at one firing." The cottage ware was poor in both paste and glaze, which caused the enamel colouring to look hard, dry, and thin. It was mainly a late production, too late to save the factory.

DECORATION.—The commoner porcelain had little decoration, that of the so-called "cottage" china principally consisting of simple festoons of ribbons, or small groups, or sprays of flowers. The colours employed were generally green, lilac, and red, gold was not used: green was the only glossy enamel, and of ground-colours yellow was perhaps the best. A favourite design was that of a green laurel festoon; this and the extraordinary brilliancy of the colour, mark a piece as of the typical and distinctive pattern and colouring of Bristol china. The decoration showed little originality. Sprays of flowers were also modelled and applied to the body in its biscuit state, being used for small medallions, which were circular or oval in shape.

PLATE IV

BRISTOL

(1) Sauceboat, moulded in low relief, and painted with cocks. A form common to both Plymouth and Bristol.

Size: Length $5\frac{3}{8}$", Width $2\frac{3}{4}$". No mark.

Room 139. Case P. No. 743.

(2) Cup and Saucer, lined in brown, with typical green festoons characteristic of the Bristol factory.

Size: Cup, Height 2", Dia. $2\frac{3}{4}$". Saucer, Dia. $4\frac{3}{4}$". Mark, a Cross and "7" in blue over glaze.

Room 139. Case P. No. 773 *b. c.*

The Sauceboat represents the earlier output of the factory; the Cup and Saucer the later "cottage" ware. These cups often show signs of "wreathing" in the paste when viewed against the light.

Bristol biscuit is almost, but not quite, equal to that of Derby. Sèvres, Dresden, and Oriental designs were closely copied, especially Dresden, even to the mark. Vases were usually hexagonal in shape, and enamelled with festoons, sprays of flowers, and exotic birds. The height of these vases is about one foot, or, including the cover, 16 inches. Coloured or salmon-scale grounds were rare.* Figures and statuettes were in close imitation of Dresden, and, though good of their class, were poor in comparison with Chelsea, except as regards the modelling. In many instances the figures were made from moulds taken from actual Dresden figures. Consequently the finished figure, owing to shrinkage in the firing, was slightly smaller than the original. For want of props in the *seggar*, or earthenware vessel in which the goods were packed for firing in the oven, the figures were often distorted. The best figures were modelled by Thibaut or Tebo, and bear the mark " T° " impressed in the paste. The last dated work of Cham-

* A. H. Church : " English Porcelain." Page 68.

PLATE V

BRISTOL

Teapot, basketwork band in low relief, with gold lines, festoons of pink roses, and green wreath round base of spout.

Size: Length $5\frac{1}{2}$", Width $4\frac{3}{4}$". Mark, a Cross and "6."

Room 139. Case P. No. 761.

An example of the better class ware of the Bristol factory. The green wreath round the spout is specially to be noticed as being characteristic of the factory. Bristol was famous for tea-services. Two special examples, the "Smith" and the "Burke" services, are most elaborate, but show the same use of the green wreath and floral festoons. The number which accompanies the mark is probably that of the painter engaged on the piece.

pion's factory is said to have been a statuette of "Grief," produced in memory of his daughter, who died in 1779.

PRODUCTIONS.—Table services, the well-known cottage china, figures, statuettes, vases, medallions, candlesticks, etc., constituted the bulk of the output.

CHARACTERISTICS.—Amongst the most noteworthy characteristics of true Bristol china—which may be held to date from 1773 to 1781—were the hardness of the paste, the "cold glitter" of the glaze, the spiral lines or ridges on the surface of the body, and the minute spots of a black colour often found on the glaze. The favourite and distinctive ornamentation for services were the laurel green leaves in wreaths, ribbons, or festoons, the enamel being of a bright green and applied over the glaze. The cottage china is thin in substance, of simple decoration, often, as we have said, nothing beyond a border of festooned ribbon, or sprays of flowers. These pieces were not gilded, and the colours were crude and poorly painted. Very few pieces of Bristol porcelain are decorated with blue,

PLATE VI

BRISTOL

Pair of figures, Boy and Girl with Dogs.
Size: Boy, Height $7\frac{1}{4}''$ Girl, $6\frac{7}{8}''$. No marks.
Room 139. Case 16. No. 735. 735*a*.
The Bristol figures exhibit strong Dresden influences. In many cases the moulds were made direct from Dresden examples, the resulting Bristol version being therefore slightly smaller than the Dresden original, owing to the inevitable shrinkage in firing. The two examples figured represent a good average pair, such as may be met with to-day. Dresden marks are frequently found on Bristol figures.

and ground colours were little used. When gilding was employed in the finer examples, it was chased with a metal point, which gave a soft rich effect of pure gold.* The biscuit plaques "on which wreaths of hand-made flowers encircle either an armorial shield or a medallion portrait" were "usually of oval or round shape, and under six inches in height."†

Noted Artists.

THIBAUT or TEBO, a modeller, who occasionally worked for the Bow factory; doubts have, however, been thrown on his authenticity. (But see p. 64, later.)

HENRY BONE (1755-1834), who was apprenticed to Cookworthy, joined Champion in 1772, left the factory in 1779 and in 1811 became R.A. He acquired a great reputation as enamel painter, his works still commanding large prices.

WILLIAM STEPHENS, painter.

JOHN BRITAIN, modeller and foreman of the works.

* R. L. Hobson: "Catalogue of English Porcelain in British Museum." Page 112.

† Solon: "Old English Porcelain."

THOMAS BRIANT, modeller.
SEQUOI, SOQUI, or LE QUOI, enameller.

Chronology.

1770. Plymouth works closed and transferred to Bristol.
1773. Cookworthy's patent assigned to Champion.
1774. Britain foreman. Burke and Smith services.
1775. Application for extension of patent : opposed by Josiah Wedgwood.
1776. London warehouse opened. Best period. Champion in search of capitalist partner.
1777. Cottage ware produced.
1778. End of best period. Change in paste and glaze.
1779. " Grief " figure. Henry Bone leaves.
1781. Champion goes to Staffordshire.
1782. Bristol works sold to New Hall. Champion leaves Staffordshire.
1783. Champion Paymaster of the Forces.
1784. Champion goes to America.
1791. Champion dies in South Carolina, aged 48.

MARKS.—The factory marks belonging to Bristol fall into two classes: (i) those appearing on "soft paste" prior to 1770, and (ii) those from 1770 to 1781, which are found exclusively upon "hard paste."

Of the early or soft paste marks there is little to be said, as the existing specimens of this class are few, and merely indicate that porcelain was being manufactured. The word "Bristoll," impressed, is undoubted. The factory mark of the "hard paste period" is a cross, or the letter "B." Early examples of the cross appear side by side with the Plymouth mark, the symbol of tin, which, however, was soon discarded.* The cross then remains either (i) alone, (ii) with a date, or (iii) with the number of the decorator employed on the piece. These numbers run from one to twenty-four. "No. 1" is placed on all the work of Henry Bone; pieces so marked are valuable. Sometimes two crosses with a number on the letter "b" are found. A second "factory" series is that which displays a capital B, accompanied by a number.

* See Plymouth marks, p. 239.

Workmen's marks include the To: I. B. (John Britain, a foreman), a leaf which appears on the soft paste, and other less distinguishable forms. The "imitation" marks are almost exclusively those of Dresden (crossed swords) with the decorator's numeral, the cross or letter "b" added, it is hoped for the sake of distinction.

BRISTOL

C. 1750
Bristoll.
Early T. Relief

C 1770

B M.

1776
T

B M (H Bone)

1776
I
T. (H. Bone)

T.

1st
A 1.
Smith Service

A. 1st
T Smith Service

Blue

B 2

B 3

B 4
B M.

B 6

B 7

T°
Emp.

I·B
1753
John Britain

5
Blue

J.M.P.

+3
T

6
T

T (H Bone

B
6

R
T

17
T

W Tyrrell delt:

IV

CAUGHLEY

Date, 1772-1814

ALTHOUGH there was a factory at Caughley near Broseley in Shropshire as early as 1751, which, as Jewitt says, produced a ware "not many degrees removed from earthenware," it was not till 1772 that porcelain was actually manufactured. In this year Thomas Turner (1749-1809), an engraver at the Worcester China Works, succeeded his father-in-law, Mr. Gallimore, in the ownership and control of the works, which were not infrequently called the Salopian China Warehouse. Armed with the extensive knowledge he had obtained during his apprenticeship, he began to make porcelain in close imitation of the ware which was being produced at Worcester. The venture was a

profitable one, and in 1799 he retired from the business, and sold the factory to John Rose of Coalport. Rose continued the works till 1814, when the factory was closed, and the stock and plant were transferred to Coalport, where the output was continued. No hard and fast line can be drawn between the two factories. Both earthenware and porcelain were made at Caughley, and about 1780 Turner introduced the celebrated "willow pattern," which was copied from a Chinese design. It was printed in blue under the glaze, and applied to china and earthenware alike. He was also the introducer of the Broseley blue dragon pattern. Both patterns became, in a measure, a Caughley speciality. Caughley was an ideal spot for a factory, material, coal, and water transit—all invaluable assets—being available. Moreover, Turner was a man of position and means. Lastly, his policy was not one of competition with others. He aimed at a steady, regular manufacture of useful ware, carefully potted.

PASTE.—The paste is soft, white in

colour and translucent, and resembles the Worcester body in nearly every respect, even surpassing it, indeed, as far as whiteness and translucency are concerned. This applies particularly to the first years of the factory under Thomas Turner, whose paste had earned such a name for excellence that, as we shall see when describing the Worcester porcelain, Robert Chamberlain used to obtain his ware from Caughley for the purpose of decoration. The potting slightly lacks the evenness of substance, and finish, which are so characteristic of the Worcester factory.

GLAZE.—The glaze is blue-white in colour, thinly applied, and softer than that of Worcester.* Many early pieces show a slight tint of yellow in the glaze.†

DECORATION.—Early productions were printed in underglaze blue, and were Oriental in character, the two most noted

* W. M. Binns: "First Century of English Porcelain." Page 184.

† A blue and white jug with mask, in the writer's possession, signed with a "C" (the earliest mark), has a distinct yellow tinge, especially noticeable in the embossed patterns.

patterns being the "willow" and the Broseley "blue dragon." These designs were produced in 1780, the "willow" being used for dinner and the "dragon" for tea and coffee services.* The blue is of great intensity, and approaches in colour a deep cobalt. It was, of course, a Worcester *fabrique*, for Turner kept in constant touch with that factory and with Hancock, his old master, but he never quite secured the true Worcester blue. The improvement in colour was very noticeable from 1772, when Turner joined the works, until 1781, when it reached its best period, at which it remained until the removal in 1814. Another form of decoration after 1780, said to have been introduced by artists from the Derby factory, was painting in enamel of sprigs, or sprays of flowers, landscapes of Eastern character and birds. Gold was principally used as a border. In the blue and white pieces it intertwines with the blue, or the blue spray springs from the gold edging; but gilding does not appear at Caughley until after 1781, in which

* Chaffers: "Pottery and Porcelain." Page 747.

year Turner visited France. With the purchase of the works by John Rose in 1799, pieces were produced in the white, and then transferred to Coalport to be decorated.

PRODUCTION.—The output consisted principally of dinner, tea, and coffee services, mugs, jugs, pickle and fruit dishes. The services are generally printed in the underglaze blue of the "willow" or "dragon" pattern. The fruit dishes are often of open basket-work design (following Worcester), painted with blue at the cross sections. Cups and saucers, beautifully enamelled with flower painting, are usually well executed. The fine paintings mostly date from 1800 when a number of artists came from Worcester, Derby, and Staffordshire, each bringing his own style. Good examples of these are in the Derby Mazarin blue of the period, and the raised flowers.

CHARACTERISTICS.—The strongest characteristic of Caughley is the use made (with justifiable pride and sound commercial instinct) of the two designs already particularly mentioned. These patterns were always printed in underglaze blue. Another

distinguishing feature is the introduction of gold, in blue and white pieces; this was rarely done at Worcester. Caughley copied Worcester as to body and glaze, but the blue of the Caughley ware cannot be easily mistaken for Worcester. It is a deeper yet a brighter blue, and the printing is first rate.

Noted Artists.

The more remarkable of the Caughley artists were :—

ROBERT HANCOCK, engraver.

THOMAS MINTON (1768-1836), engraver, who is said to have introduced the "willow" and "dragon" patterns, was the founder of the famous firm that bears his name.

EDWARD WITHERS, flower-painter from the Derby works. He joined the factory in 1795, when Randell left for Derby.

THOMAS FENNELL, flower-painter.

SILK, landscape painter.

Chronology.

1751. Works founded, probably as an earthenware factory.

1771. Mr. Gallimore manager. Mr. Brown proprietor.

PLATE VII

CAUGHLEY

Cup and Saucer, printed in underglaze blue.

(1) Size: Cup, Height $1\frac{3}{4}''$, Dia. $2\frac{7}{8}''$. Saucer, Dia. $4\frac{7}{8}''$. Marked with a "filled crescent" in blue

Room 140. Case L. No. 3258'01.

(2) Covered Jug, printed in underglaze blue.

Size: Height $5\frac{5}{8}''$, Dia. $3\frac{3}{8}''$. Marked with a "filled crescent" in blue.

The Caughley output was always strictly commercial, following the popular taste of the day. In this case the Worcester style is reproduced, even to the mark, a crescent. The Caughley blue, however, differs from that of Worcester in being more vivid, and not quite so mellow.

3
C

1772. Thomas Turner joins the works. He married Dorothy Gallimore, daughter of the proprietor.
1775. Completion of the china works.
1780. Rose leaves for Jackfield, near Broseley. Willow pattern. London depôt opened.
1781. Turner visits France.
1785. Biscuit sent to Chamberlain's, Worcester, for decoration.
1788. Chamberlain begins to manufacture for himself.
1790. Rose starts Coalport factory.
1799. Rose of Coalport buys the works. Turner retires.
1800. Many painters arrive from Derby, Worcester, and elsewhere.
1814. Works closed and removed to Coalport.

MARKS.—In mark as well as in style and output the Caughley works closely followed the lead of Worcester. The Caughley crescent mark, indeed, is not to be distinguished from that of Worcester save by the colour, which, as is mentioned elsewhere, is lacking in that essential mellowness which pro-

claims the Worcester *fabrique*. It may be possible that what is to-day regarded as a crescent is in reality a badly drawn C. It is equally possible that the defective drawing may be intentional. The letter S is likewise a factory mark, and stands for the word Salopian. It is sometimes impressed. Among the imitation marks are to be found the Dresden swords, differentiated by the letter S, and an eight-rayed star; a modified anchor mark, and a very rough version of the crossed L of Sèvres or Longton. A very interesting feature in the workmen's marks is the use of the disguised numeral, in which dots and flourishes are added to the decorator's number to give an oriental effect. Examples are given of 2, 3, 4, 5, 6, 7, and 8 thus embellished. The "rose" may possibly have some reference to John Rose.

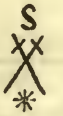
CAUGHLEY

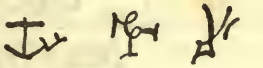
C C C C C C c.

S S s S s

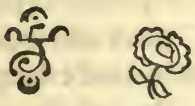
SALOPIAN

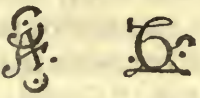
TURNER.

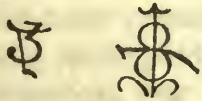


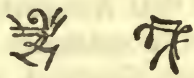


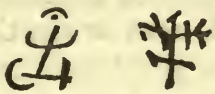
WORKMENS MARKS & DISGUISED NUMERALS.











W. Tyrrell Delt.

V

CHELSEA

Date, 1745(?)-1770

NO authentic date of the founding of the Chelsea factory has yet been traced; 1730 has been suggested; so has 1744, but the earliest pieces extant are two cream jugs of the "goat and bee" pattern, with the mark of an incised triangle dated "Chelsea, 1745." The workmanship of these articles, however, is so excellent that it is certain the factory must have been in existence before this period, when Prince Charlie's ambition was nearing its death-blow. Indeed, it is stated, that in 1745 Chelsea porcelain had grown so celebrated, even on the Continent, that French makers petitioned Louis XV. for exclusive privileges, to protect them from the competition of their English rivals. Not much

else is known beyond the fact that the works were situated in Lawrence Street, Chelsea.

There has always been a strong opinion that the Duke of Cumberland—the "Butcher" of Culloden—and other members of the Royal family, as well as Sir Robert Faulkner, had a large interest in the success of the factory.* It is known that Charles Gouyn was manager of the works in 1747—a tradition places him three years earlier—and in 1750 Nicholas Sprimont succeeded him. Sprimont was a Soho silversmith, he must have been a capable man, as it was during his *régime* (1750-1769) that the production reached its highest perfection. In 1759 Sprimont was not only leaseholder but practically proprietor, but ten years later, on account of ill-health, he disposed of the property to James Cox. In the course of the following year, 1770,

* J. Marryat: "Pottery and Porcelain," 1858. Page 278. The Chelsea figure of Cumberland bears out this idea. Possibly Chelsea desired royal patronage—on the lines of the Meissen factory in Saxony—and hoped to secure the influence of George II. by means of the Duke.

it was purchased by William Duesbury of Derby, who continued to produce porcelain till 1784, the goods manufactured during this interval of fourteen years being styled, for distinction's sake, Chelsea-Derby ware.

PASTE.—The paste, or body, may be roughly classed under two periods. During the first period, which lasted until 1757, the body was of a creamy colour, in texture translucent and soft: globules or discs, called "moons," caused by small masses of glassy frit are observable in the body when held before a strong light. About 1753, a thicker body was introduced, often uneven in substance, being opaque in its denser parts, and quite translucent in its thinner. Like the first body, it still showed marks of a "sandy" character. It was also liable to warp and crack in the baking. Throughout the second period, which lasted from 1757 till Sprimont's retirement in 1769, a harder paste was manufactured. Although thinner in substance it was stronger, and more even, while the colour was whiter, and more transparent. It was free from the "moons" or discs of the earlier period. Like Bow

porcelain, pieces of Chelsea-Derby are heavy in weight for their size.*

GLAZE.—The glaze is soft, and presents a strong glassy appearance. It was fusible, and thickly applied, especially in the earlier examples. In specimens of later date it was often marked by crazing, during the firing.

* Mr. Frank Stevens prefers a more detailed classification, and has kindly supplied the following notes of the periods and their leading features, as well as of the pastes :—

" 1st period—until 1749. Silver ware design. Sèvres, Meissen, and Chinese influences. White ware. No gilding. Badly potted. Texture creamy, not unlike that of Bow. Satin-like glaze.

" 2nd period—1750-1753. Japan patterns. Fables on tea sets. ' The Nurse.' Rather thickly made, and like Bow. A new paste. Decoration reticent.

" 3rd period—1754-1758. ' Moons' in paste. Rococo vases, toys, scattered flowers, birds, insects. ' Lettuce ' dishes. Rich blue ground. Vincennes and Sèvres patterns. Kakiemon patterns.

" 4th period—1758-1769. Phosphatic paste. Gilding. Fine colours, especially the Chelsea claret. A very distinct period, during which, it would seem, some especially strong influence was at work, both technically and artistically.

" There are three pastes—(i.) Soft translucent, with mellow glaze. ' Goat and bee ' jug. (ii.) Hardened with ground porcelain (*c.* 1750) ; opaque ; uneven surface ; weighty. ' The Nurse ' and ' Cumberland.' (iii.) 1759. Forty-five per cent. of bone-ash. Easy to work and fire—but not the old quality."

PLATE VIII

CHELSEA

(1) Plate, painted in blue and white underglaze, in Chinese taste.

Size : Dia. 8⅞". Mark, blue Anchor.

Room 139. Case H. No. 349.

(2) Plate, with raised scroll borders, painted with flowers.

Size : Dia. 9½". Mark, red Anchor.

Room 140. Case 4. No. 3833'53.

This Plate shows the progress of Chelsea in blue and white, and painted ware. It should be compared with Plate II, which illustrates two similar pieces from the Bow factory. The blue and white plate faithfully follows the Chinese taste, and reproduces the Chinese Feng-Hoang (Phœnix), a bird of the best auspices.

DECORATION.—At first pieces were produced in plain white, and of simple character in decoration. As at Bow, designs were copied from Oriental and Continental patterns. Early productions were enamelled over the glaze, blue being the only colour painted under it.* As regards the ornamentation of pieces of the first period, or rather during the later portion of it, the best authority is the Sale Catalogue of the factory of 1756, in which it is stated that the decoration consists largely of "Flowers, Birds, Insects, India Plants, etc., all exquisitely painted in Enamel." Few pieces were decorated with gold, and mention is made for the first time of "mazareen blue." The date of the introduction of certain colours for enamelling, is given by Professor Church in the following valuable note, obtained from the Sale Catalogues, which were issued periodically:—

"1754, December 16th to 20th 1755, March 10th to 27th	Enamelled on white

* W. Burton: "English Porcelain." Pages 39, 40.

PLATE IX

CHELSEA

Oval Dish, with claret border, decorated in gold. Reserves painted with fruit, butterflies, and exotic birds in centre.

Size : Length $7\frac{3}{4}$", Width $5\frac{7}{8}$". No mark.

Room 140. Case 4. No. 2014'55.

Though unmarked, the " claret " border at once stamps this as a Chelsea piece of the later period. The exotic bird decoration began in this country at Chelsea. When the Chelsea works fell on evil days, about 1764-5, many Chelsea painters left for Worcester, among them Willinson, who introduced this form of decoration at Worcester, where it achieved great success. It is, doubtless, a version of the Chinese Feng-Hoang and Luan, which combine the plumage of the peacock with that of the Argus and Golden Pheasants. Date 1760-5.

1756, March and April, 16 days. Mazarin blue introduced.

1759, March and April. Pea-green colour introduced.

1760, April 28th to May 3rd. Claret colour and turquoise.*"

Figures apparently were not made in the early days of the factory, since the first allusion to them occurs in a trade advertisement of 1750.† They were at first white and simple in design, then decorated with little, if any, gilding, and well finished. The colouring of these and the flower-pieces is remarkably brilliant.

This second period was noted for the production of elaborate pieces, lavishly decorated and richly gilt. Figures and statuettes in addition to being enamelled in colours, were decorated with "raised" flowers or a mass of foliage (often described as a "bocage"). Vases, rococo in character, were painted with landscapes, in framed

* "The claret," says R. L. Hobson, in the "Catalogue of English Porcelain in the British Museum," "is a variety of the Pompadour reds, and is only found on Chelsea porcelain." Page 26. (See plate 9).

† Solon: "Old English Porcelain." Page 56.

PLATE X

CHELSEA

Cup and Saucer, fluted and painted in purple "camaieu," with Eastern scenes.

Size : Cup, Height 2⅝", Dia. 3⅛". Saucer, Length 6¼", Width 5⅛".

Room 140. Case 4. No. 3241'53.

Both Cup and Saucer marked with the Anchor in red.

An interesting example of the ordinary output of the factory at Chelsea. Camaieu painting was a special feature, and continued into the Chelsea-Derby period.

The Saucer is interesting, it being oval instead of round, the more usual shape.

The photograph of the bottom of the Cup shows the three indentations of the "thimbles" used to prop the ware in the kiln. They also appear on the Saucer.

3241.53

panels, together with scenes of a pastoral description, exotic birds, figures, and the like, the groundwork being of enamelled colours applied over the glaze.* As to the exotic birds, there is a dealers' tradition that Chelsea birds were always represented with their beaks open. These birds, of course, were Western versions of the Chinese Fenghoang, or Phœnix. Notice should be taken of the elaborate services produced at this time, and of the bizarre pieces, such as a tureen in the shape of a hen and chicken, vine-leaf dishes, crawfish salts, a bunch of flowers for a perfume-pot, beakers filled with sprigs of curious flowers, cabbage leaves, partridges, bundles of asparagus, "flower pots ty'd with ribbons, lemons ornamented with flowers and leaves, coss lettuces and leaves, apples and leaves," etc.† Speaking of the manufacture towards the close of this fascinating period, J. E.

* W. Burton: "English Porcelain." Pages 47, 48.

† In the Sale Catalogue of the 29th of March, 1756, and fifteen following days, no fewer than 300 Cupid figures are announced, most of them being described as "Cupids *for desurts*," 122 sauce-boats with green handles, 61 complete sets of "tea and coffee equipage,"

PLATE XI

CHELSEA

Statuette Candlestick, in colours, with gilding.
Size: Height 11½". No mark.
Room 140. Case 4. No. 2921'01.

The Chelsea figures are justly famous, not only for their careful finish, but for the brilliancy of their colouring. This example should be compared with Plates III and VI. The superior finish of the modelling, which will be seen on comparison, is due to the use of a wet brush instead of a knife in trimming the figure before firing. The Chelsea scroll stand should be compared with that of Plate II. The Bow candlesticks were usually of metal (ormolu) inserted in the figure; those of Chelsea formed part of the piece. The Chelsea "Bocage" is always remarkable for its fine finish.

Nightingale in "Contributions towards the History of Early English Porcelain," expresses his opinion that "the specimens of Vases, Urns of classical shape, and smaller objects decorated with a ground of gold stripes and subjects in medallions, were Duesbury's, the gold anchor notwithstanding. Some of his large and richly decorated pieces found in the Catalogues, where they can be identified, differ materially from Sprimont's: they suffer from an excess of decoration, notably so in the gilding, and are not to be confounded with the old Chelsea pure and simple." The Chelsea-Derby pieces to which Nightingale refers were all in the style of the Brothers Adam and have no underglaze blue. Classic in form, with

(but, curiously, no mention is ever made of a coffee-pot), 375 pierced baskets, many figures, fruit, and vegetable pieces. Only 176 specimens are scheduled as decorated with gold, or gilt, which shows that gold was little used before 1756. The total sale comprised between six thousand and seven thousand lots. It is possible that few, if any, china coffee-pots were imported into England, and certainly none from China itself. It was otherwise with teapots. But why the silver milk jug (the "goat and bee," for instance) was copied in porcelain, but not the silver coffee-pot, is passing strange.

PLATE XII

CHELSEA

Dish representing a flower and leaf in purple, claret, and green.

Size: Length 8¼" without handle. Mark, red Anchor.

Room 140. Case 4. No. 2955'01.

A specimen of the Chelsea naturalistic ware, which went to considerable lengths in producing plates and dishes in the shape of a bundle of asparagus, a cauliflower, a rabbit, or a swan. The fashion was copied at Longton Hall, in the well-known Melon dishes of that factory. The date of the piece illustrated would be between 1754-8.

gold lines and oval reserves, they were "the Wedgwood of porcelain." The decoration was laboured in some, and the vases had frequently biscuit handles.

There is little doubt that some undecorated porcelain was brought from China, and then decorated at Chelsea.

PRODUCTIONS. — Figures, statuettes, groups, animals, dinner, tea, coffee and dessert services, fruit-baskets and dishes, épergnes, jars, beakers, candlesticks, cups with stands, "hafts for Table and Dessert Knives and Forks," flowers, scent-bottles, perfume-pots, vases, étuis, toilette-boxes, flower-pots, caudle-cups and knick-knacks of all descriptions. The output was particularly notable for figures, statuettes, vases and bonbonnières.

CHARACTERISTICS.—The chief characteristics of the early period are the translucency of the paste, its sandy appearance, the soft creamy white of the unctuous glaze and finish, the influence and imitation in form and decoration of Oriental, Meissen and Sèvres porcelain. The productions were simple in shape and colour, with little or no

gilding. A large quantity was at first turned out in white, without decoration beyond that of raised designs or embossed reliefs. Towards the end of this period, the decoration grew more ornate, and the Sale Catalogue of 1756 shows that Mazarin blue, as we have said, had come into use, and that the whole of the pieces were "decorated, more or less elaborately, in enamel on a white ground."*

Other characteristics of this period "are brown lines on the edges of the table wares (later replaced by gilding),† and occasional bubbles or flaws in the glaze, which the painter tried to conceal by a flower or an insect irrelevantly added to the decoration."‡ At the base of pieces of this time, three spots may be noticed, being the marks of the tripod on which they rested in the furnace (see plate X). Gold as a decoration was seldom employed before 1756.

* J. E. Nightingale: "Contributions towards the History of Early English Porcelain." Page xii.

† This decoration is also to be found in Bow ware.

‡ R. L. Hobson: "Catalogue of English Porcelain in The British Museum." Page 25.

CHELSEA-DERBY

Cylindrical mug, border in gold, red, and green, with purple festoons. Size: Height $4\frac{1}{2}''$, Dia. $3\frac{3}{4}''$. No mark. Room 139. Case 19. No. 468. A further example of the increasing formality of style during the Chelsea-Derby period. The scattered flowers of Plate XII have vanished, to give place to formal measured festoons of a more conventional pattern. Laboured decoration replaces informal simplicity.

In the second period a whiter and stronger body was manufactured, the simple shapes and colouring gradually giving way to rich decoration, lavish gilding, and rococo forms. Vases were of exceptional magnificence, elaborate in design and execution. Figures and statuettes, for which Chelsea is justly remarkable, were now freely enamelled in brilliant colours, and gold was used unsparingly. Many had a rich background of floral work, generally in bright green, with raised flowers in white.

No better praise of the characteristic beauty and excellence of Chelsea porcelain can be given than that bestowed by Jewitt in his "Ceramic Art in Great Britain":—"In flowers and insects, the Chelsea painters were particularly happy and successful, and they had a peculiar knack in 'accidental arrangement' which produced a most pleasing effect. Thus on a plate or dish, the little group or single sprigs of flowers were often thrown on, as it were 'haphazard' along with butterflies, bees, lady-cows, flies, moths, and other insects, and thus produced a pleasing, because an

apparently unstudied, effect. The raised flowers arranged on vases, and other ornamental pieces, are usually of extremely good character, and are well painted; and the birds and figures which are introduced along with them are also very nicely and carefully modelled."

Noted Artists.

Louis François Roubiliac, the famous sculptor, who was born at Lyons in 1695, came to England after 1730, and for the rest of his life practised chiefly in London, where he died on January 11th, 1762, being buried in St. Martin's-in-the-Fields.

John Bacon, R.A. (1740-1799), sculptor.

John Hall (1738-1797), who afterwards acquired greater distinction as a line engraver.

Francis Paul Ferg, otherwise *Franz de Paula* (1689-1740), painter.

Zachariah Bowman.

Sir James Thornhill (1675-1734), the painter who decorated part of St. Paul's Cathedral, whose works in Greenwich Hospital are also universally known, and

who was William Hogarth's father-in-law.

WILLINSON (*exotic birds*). Of other artists mentioned in this connection—such as Robert Boyer, Askew, Barton, Gauron, Dyer and Mills, little seems to be known beyond their names.

The Chronology will be found at the end of the next chapter.

VI

CHELSEA-DERBY

Date, 1770-1784

THE period during which Chelsea-Derby was produced is chiefly notable for the influence and co-operation of the Derby factory. William Duesbury, the proprietor of the Derby works, and a great monopolist of other factories, acquired the Chelsea factory in 1769, and gradually changed the characteristic features of the old Thames-side articles, substituting for them the attributes of his own manufactures. This can be noticed not only in the body and glaze, but in the severer cast of style and decoration. The elaborate and rococo shapes, the heavy ornamental "raised flower" work, the bocage, and rich colouring, yielded to the simpler designs

and chaster ornamentation then in vogue at Derby. It is averred that many figures were modelled at Chelsea and sent to be coloured at Derby, and that they were moulded at Chelsea out of clay sent from Derby, and "coloured under Derby superintendence."* These figures were more subdued in colour, and lack the exquisite charm and richness of the later Chelsea pieces, and their exuberant beauty of line. In the Sale Catalogue of 1771 mention occurs, for the first time, of the making of biscuit figures at Chelsea, and also that the biscuit and glazed figures had "embellishments resembling lace of the finest texture." They are described as being "finely model'd, and in the most pleasing attitudes." † Favourite subjects for such statuettes were Bacchus or Cupids, sometimes both together, the god riding on a goat or panther, and Dresden Shepherds admirably "enamel'd and richly ornamented with burnish'd gold." The vases were

* Tiffin: "Chronograph."

† J. E. Nightingale: "Contributions towards the History of Early English Porcelain."

severe in design and pseudo-classic in form, at the same time the intense brilliancy of colouring of Sprimont's period is notably lacking. Mazarin blue, blue céleste, pea-green, Pompadour and gold, were the leading colours. Crimson was little employed, possibly because, as Mr. Binns says, "Sprimont retained the secret of its manufacture."* Gold stripes were largely adopted as a decoration, and form "a characteristic feature of many of the good Chelsea-Derby pieces."† Services, vases, perfume-jars, caudle and chocolate cups, were finely enamelled and adorned with floral designs, particularly festoons, figures, landscapes, pierced work, and "richly finished with burnished and chased gold." The variety of the *fabrique* can be gathered from the Sale Catalogues which, happily, have been preserved. A quaint and remarkable collection is revealed in these documents, for the reprint of which all lovers of English Porcelain have to thank

* W. M. Binns: "First Century of English Porcelain." Page 55.

† W. Burton: "English Porcelain." Page 55.

the industry of Mr. J. E. Nightingale. Here are a few of the lots offered for sale by auction, which was the custom of those days, taken at random from the Catalogue of the Sale of May 5th, 1779:—"A group of Madonna and Child," "A pair of butter tubs, Ewer and stands, Chantilly pattern,"* "A large figure of Falstaff," "One set 3 drinking horns, enamel'd with festoons of coloured flowers and gold edge, and one pair trout heads," "One Sphinx chandelier, fine blue and gold," "Twenty-four dessert knife handles, blue and white," "One pair hand candlesticks, enamel'd with flowers, blue border and pink edge," "A set of three honeycomb jars, gilt." In addition to these nondescript lots, the sales included the permanent products of the factory, such as services, vases, statuettes, figures, etc.

The distinctive features, not otherwise alluded to in the text, are detailed at the end of Chapter V.

Chronology.

1730. Possible establishment of factory.

* This pattern appears on plate 20.

PLATE XIII

CHELSEA-DERBY

Plate, with Mazarine blue border, with vine pattern in gold, and gold borders. White centre, painted with flowers and vase.

Size : Dia. 9¼". Marked with the usual Chelsea-Derby mark.

Room 140. Case 3. No. 2013'55.

This piece bears Chelsea-Derby written large upon it. The Mazarine blue and gold border and the painted flowers belong to Chelsea. The classical vase is eloquent of Derby. The rose sprays are similar to those in Plate VIII, No. 2, which should be consulted. The vase belongs to the " Adam " style of classical ornament, which at this period overran the whole of British art, and in this case gradually ousted the Chelsea style of model and decoration.

1742. Sprimont at work as a silversmith.
1744. Gouyn manager(?). Roubiliac modeller(?).
1745. First dated piece.
1747. Staffordshire potters come, but soon leave.
1750. First advertisement. Sprimont manager. Figures first mentioned.
1751. Duesbury decorating ware for Thomas Turner in London.
1752. "Dresden" smuggled into London. Leads to a protest.
1754. First public auction advertised. Toys and small wares.
1755. Second annual sale.
1756. Works partly closed. Third sale. Mazarin blue introduced.
1757. Illness of Sprimont.
1759. The rich period. New premises. Fourth auction. Gouyn retires. Introduction of the green ground.
1760. Fifth auction. Introduction of the claret ground.
1761. Sixth auction.
1762. The Mecklenburg service (£1200). Death of Roubiliac.

1763. Sprimont advertises "last sale" of factory and plant.
1764. Work almost stops. Sprimont advertises second "last sale."
1765. Many Chelsea painters go to Worcester.
1769. Sprimont advertises third "last sale." James Cox buys the factory for £600.
1770. Fourth "last sale." Stock and lease transferred to Duesbury for £800.
1771. Death of Sprimont. Sale of "Chelsea and Derby" by Christie.
1772. Richard Burton manager. "Last year's produce" of Chelsea and Derby sold by Christie.
1784. Duesbury closes the works and removes them to Derby.

MARKS.—The earliest mark appearing on Chelsea ware is dated and named "Chelsea 1745," with the addition of an incised triangle. This places the existence of the factory at an early date beyond all question. The trident and crown (also found at Bow) have been assigned to an early period. But the Chelsea mark *par excellence* is

CHELSEA

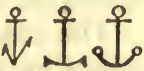
1745-1751.

Chelsea
1745

Period I. Blue

1749-1752.

B.M.


Red. Brown or Purple
1749 ~ 175.9.

Gold
B.M. 1759-69

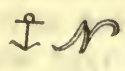
B.M.

B.M. Period II.

B.M. Red. 1749-59

Red or Gold. 1759-69.

12
B.M.


B.M.

Red.

CHELSEA - DERBY.

1770-1784

1770-1783

B.M.

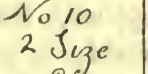
B.M.

B.M. 1773

B.M. 1784.

Gold & Colors
B.M.

B.M.


No 10
2 Size
G
B.M. 1770.

W. Tyrrell delt:

the anchor. This may be either (i) embossed, (ii) painted in colours, or (iii) gilt. The anchor, the device of the city of Venice, is said to have been borrowed from a Venetian glass factory at one time established in Chelsea.

The embossed anchor, sometimes plain, sometimes touched with red, covers a period extending from 1749 till about 1753. Coloured anchors were employed from 1750 till the closing of the works. Gold anchors are more common after 1759, in which year a distinctive form of red anchor was also adopted. Double anchors, reversed and touching one another, in red were used on fine pieces only till 1758, when the anchors, still reversed but separated, in red or gold were applied till 1768. An imitation "Chinese seal" mark was frequently placed on ware of an oriental character.

William Duesbury's first mark appears in 1770 on the Chelsea-Derby manufactures, and combines the D (for Duesbury or Derby) with the anchor of Chelsea. It was invariably in gold, and covered the period 1770-1784. Royal patronage by George

II in 1773 led to the adoption of a crown surmounting the letter D or an anchor. The use of the anchor as a factory mark, either with the letter D or crown, was discontinued in 1784.

VII

COALPORT

Date, circa 1790

THE exact date of the founding of the Coalport or Coalbrookdale factory has never been ascertained, but John Rose, the descendant of an old yeoman family of Shropshire, who had been an apprentice to Turner at Caughley, and later in business at Jackfield, was in possession of the Coalport works, in Shropshire, in 1790. Rose from the start was successful in his enterprise, and in 1799 was able to purchase the Caughley works from Turner. After a temporary check in 1803, success followed success. In 1822 he took over the Nantgarw factory, removing the models, etc., to Coalport. He also brought to Coalport the original Nantgarw recipes for the making of the famous translucent paste

which William Billingsley—the pioneer of high-class ceramic art—had introduced, and there is little doubt that from time to time Nantgarw china was produced at Coalport.* In 1820 John Rose introduced a leadless glaze, for which he obtained the Society of Arts Isis Medal. With Billingsley's co-operation he brought his wares into the highest state of perfection. If the Coalport products have not the warm, fascinating, glassy appearance of those of Nantgarw, they possessed a most clear, pure white porcelain quality not so liable to warp in the firing as were those of the South Wales factory. Rose died in 1841, the business being carried on by his relatives till 1875. The factory is still working, and in a flourishing condition, under the title of The Coalport China Company, Limited.

PASTE.—The paste was soft, of remarkable whiteness and clearness, and in many respects similar to the best period of Sèvres, which was closely copied not only in decoration but also as to the body. In fact, the imitation is so perfect that it

* L. Jewitt: "Ceramic Art in Great Britain."

may often be mistaken, until closely inspected, for the work of the celebrated French factory. As to their *vraisemblance*, Frederick Litchfield, in his "Pottery and Porcelain" tells an amusing story of William Pugh, at one time a chief proprietor, who had purchased for £600 a fine example of old Sèvres. He showed it to his foreman with the remark that there was room for improvement in their imitations. The foreman answered that he did not think increased perfection was beyond them, as the piece of old Sèvres, was in fact, manufactured by themselves! Bone-ash was adopted in small quantities about 1799, but it was only in 1820 that its merits were fully appreciated.* In 1820, Rose also introduced pure felspar, which much improved the body, and pieces bearing the mark "Coalport Felspar Porcelain" are found in many collections. The Society of Arts awarded him its gold medal for this china.

GLAZE.—The glaze was white, very

* The present bone-kiln at Coalport bears the date 1820, and is still in constant use.

glassy, and of great purity. Borax appears at one time to have been very sparingly used, no doubt on account of its almost prohibitive price, lead, felspar, and silver sand being the principal ingredients. In 1820, as already stated, a leadless glaze—which fired easily at a low temperature—was introduced and thus produced some of the old Chelsea and Sèvres effects.

DECORATION.—Much of the decoration was in imitation of the contemporary English and Continental factories, and so closely were they copied, that even the "marks" were forged. The predominant colours used were Mazarin blue, maroon, and apple green. Walker brought from Nantgarw, the Mazarin or cobalt blue, which as regards depth of colour is fully equal to that of Derby. A beautiful turquoise was also adopted, with rich gilding in imitation of Sèvres. Raised flowers in brilliant colours with gold sprigs, or bands, were a notable form of decoration; this description of raised ornament is specially seen on the vases, open-work dishes, fruit and sweet-baskets. The Chantilly sprig, the "willow"

and "dragon" patterns, brought from Caughley, were also reproduced. The colouring of some of the pieces turned out about 1820-3 was, as has been already stated, almost equal to that of Sèvres, although the texture of these wares is bound to fail beside the older product, for it was of the "Standard Bone Paste"—easy to make, easy to burn, and easy to sell—being, in a word, commercial. The rose du Barry, turquoise, and royal white, have well nigh baffled many a connoisseur, but the texture of the china, though white and clear, did not match the mellower and more creamy tone of the finest Sèvres—this alone is a sufficient clue to the expert in the latter ware.

PRODUCTIONS.—The output embraced tea, coffee, and table services, elaborate ornamental vases, basket work, jardinières, pot-pourri jars, pin trays, inkstands, and toilette-table knick-knacks, but no figures or groups.

CHARACTERISTICS.—There are no special characteristics in the wares of this factory, except the extremely clever imitations of

the styles of contemporary English and Continental factories, to which we have drawn attention. Elaborate raised flower and perforated work may perhaps be mentioned as typical, in addition to the finished character of the pieces, and the depth and brilliancy of the over-glaze colours. The later work, though technically excellent, lacked taste. Everything was good and the workmen were careful, but the materials were used inartistically. It must be said with emphasis, that the imitation of the marks of Sèvres, Dresden, Chelsea, and other factories, was a great error, and a real hindrance to the prosperity of Coalport. Considering the uphill struggle which the first planters of the industry in England had to encounter during many years, they might have had some show of reason for copying European and Oriental patterns and marks. But even the founders themselves would have displayed more abiding faith in the future of their craft, and their competence to conduct their works to a successful issue, had they devised their own marks and rigorously adhered to them. Nowadays the Con-

tinental potter of the baser sort has his revenge, for he places on the English and other markets worthless imitations of the most famous of the English manufactures. This is the young collector's chiefest bugbear.

Noted Artists.

Amongst the more noteworthy of the Coalport artists were:

WILLIAM BILLINGSLEY, whose name will often recur in these pages.

SAMUEL WALKER, his son-in-law.

R. F. ABRAHAM, the art director in part of Alderman Copeland's *régime.*

R. J. ABRAHAM, his son.

Chronology.

1790. Works started by Rose.
1799. Rose buys the Caughley works.
1803. Failure of Rose.
1804. Reconstruction of Firm. Rose partner.
1811. Billingsley comes to erect Walker's improved enamel furnace.
1814. Caughley closed and removed to Coalport.

1818. Rose finds Billingsley's work affects his sales.

1819. Billingsley and Walker flit to Coalport from Nantgarw.

1820. Rose receives Society of Arts medal for felspar china and Isis medal for leadless glaze. Beginning of period of greatest prosperity, 1820-60. "Standard Bone Paste" adopted. Rose discontinues experiments with Billingsley paste, the loss in firing —almost 90 per cent.—being too heavy.

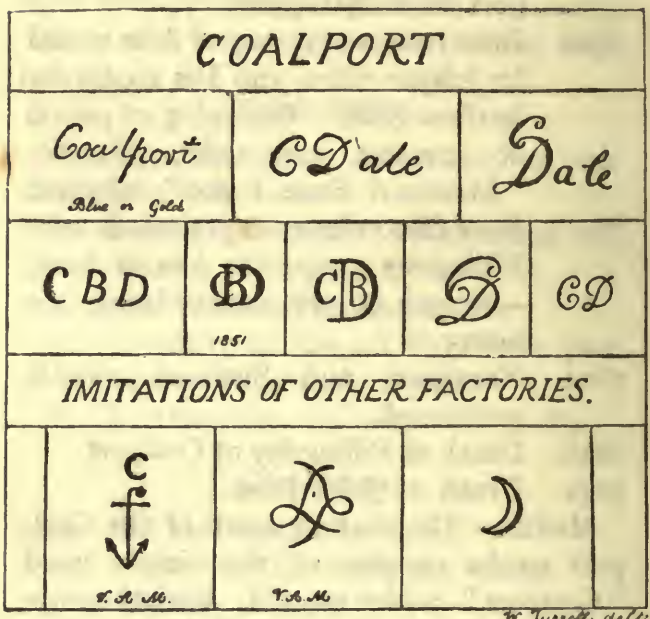
1822. Nantgarw and Swansea moulds purchased.

1828. Death of Billingsley at Coalport.

1841. Death of John Rose.

MARKS.—The earliest mark of the Coalport works consists of the simple word "Coalport" in blue or gold. Variations appear, as C. Dale, C. D., or C. B. D., standing for Colebrookdale, an alternative name for the locality. These were in use as late as 1851. The amalgamation of Caughley, Swansea, and Nantgarw with Coalport is symbolised in a mark consisting of a script

letter C, with smaller letters, C. S. and N., included in its loops. This will be found on pieces from about 1820 to 1850. The



Chelsea anchor surmounted by the letter C, the Sèvres and L Worcester Crescent are among the imitated marks. Early printed marks bear the name John Rose and a little sprig showing the flower of that name

COALPORT

1800 - 1820

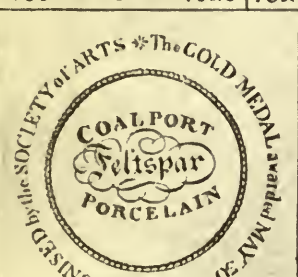
1800 - 1820

1800 - 1820

1800 - 1820

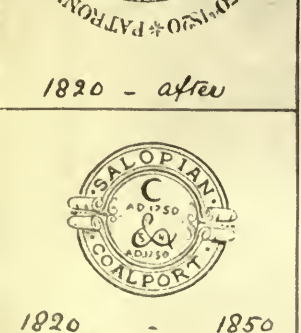
1820 - 1850

1820 - 1850



1820 - after

1820 - 1850.



1820 - 1850

1820 - after

By permission of the Coalport Factory

as a rebus. They gradually became more elaborate till 1850, when a simpler device was adopted. The present mark is a crown, with the name Coalport beneath it, and the date 1750, which refers, of course, to the date of the establishment of the Caughley undertaking.

VIII

DERBY

Date, 1756-1849

AS in the case of Chelsea and other works, no trustworthy information has yet been ascertained concerning the date when the porcelain factory at Derby was started, although there is evidence that it was before 1750. "While we can establish the earlier date to a Derby factory from written evidence," writes William Bemrose, "it is unfortunate that no data exist to allow any specimen being absolutely assigned to its maker. The only information we possess are the words 'Darby' and 'Darbishire,' given as the place from which these early examples originated, and the years 1751-2-3. But how much earlier it may have been in existence rests, at present, only on con-

jecture." In 1756 William Duesbury (1725-1786), who had practised as an enameller at Longton, in Staffordshire, as well as in London, entered into partnership with John Heath, "gentleman," and Andrew Planché, "china-maker" (a member of the family to which James Robinson Planché, the herald and playwright belonged), for the making of English china at Derby. On William Duesbury's death, his son bearing the same name succeeded him, and took as a partner, Michael Kean, the miniature-painter.* William Duesbury, *secundus*, died in 1796, and his son, the third William Duesbury, inherited, but did not control, the works which were still under the management of Kean, who had married his late partner's widow, and who disposed of the factory and plant in 1811 to Robert Bloor for £5000 (payable in instalments) and certain annuities. The business remained in the hands of the Bloor family until 1848, when it passed to Samuel Boyle, after whose failure the undertaking

* W. Bemrose: "Bow, Chelsea, and Derby Porcelain." Page 168.

entered upon a brief period of suspended animation. The moulds were scattered among various Staffordshire factories, Copelands securing some and reproducing them in Parian. Many books and papers perished, but some of the pattern books, fortunately, survive at Worcester, and are valuable as the source of the painters' names and styles. In due course, however, certain firms—though not in the direct line—conducted the business on other premises, and gradually restored the former high repute of the ware. In 1876 they constituted the Crown Derby Porcelain Company (which obtained authority in 1890 to employ the prefix Royal), and its productions to-day deservedly maintain the traditional excellence associated with the name of Derby.

PASTE.—Of the early paste little is definitely known, but it was doubtless similar to that of Chelsea and Bow, partaking of a glassy nature, with no special characteristics to differentiate it from that of contemporary factories. No pieces of Derby were marked before 1770, but it is

probable that many articles attributed to Bow and Chelsea, or other factories, were produced at Derby. Probably in 1764 an alteration was made in some cases by the use of soapstone, the knowledge of which had been obtained from Richard Holdship formerly of the Worcester factory "in writing to Duesbury and Heath."* Later, in 1770, after Duesbury had purchased the Chelsea factory, bone-ash was introduced, and shortly afterwards china-clay. The paste of this period (1770-1810) is remarkably fine, a real *pâte tendre*, its fractures close and its translucency strongly marked.† Particular note must be taken of the paste for the making of biscuit china, for which Derby was pre-eminent. William Duesbury invented in 1771 a biscuit-body of unequalled fitness and excellence; it was of a soft texture dull ivory in tint and somewhat translucent. William Bemrose had in his possession one of these early biscuit pieces, a figure "of a grain and texture closely resembling marble."† The secret of this biscuit-body

* W. Burton: "English Porcelain." Page 89.

† W. Bemrose: "Bow, Chelsea, and Derby Porcelain." Page 113.

appears to have died with the Duesbury *régime*, for the biscuit paste made by Bloor was greatly inferior in quality, and almost similar to that of ordinary porcelain before glazing. The paste of this last period (1810-1848), showed a marked decline, being of a heavy character, and opaque and dull in colour.

GLAZE.—During the first period the glaze was, in all likelihood, similar to that of Chelsea, Bow, and Longton Hall, but it is impossible to pronounce an opinion on the subject with any degree of precision before 1770. Being unmarked, and without special characteristics, the pieces are not distinguishable from those produced by contemporary factories. With the acquisition of the Chelsea factory in 1769 by William Duesbury—who was not slow to profit by the knowledge he obtained there—the glaze of the Chelsea-Derby period (1770-1784) is noticeable for its purity and richness, and in addition, the crazing, or crackling, appears to have been largely overcome. Hobson notes that, on examining the glaze of some pieces (*circa*

1782) in the British Museum, they are of "a soft, lustrous, satiny glaze, which, though free from crazing, is easily scratched."* From the closing of the Chelsea works in 1784 down to the Bloor *régime*, the Derby glaze was one of marvellous softness. W. Moore Binns, commenting on this, says, "a quite special feature is the exceeding softness of the glaze, resembling sometimes that of the early Sèvres, the painting often having the appearance of being under glaze, so deeply has it sunk into the glaze."† A harder class of glaze was made by Bloor, the defects of which are distinctly noticeable in the "Japan" pattern produced by him in the early period of his control. The beautiful blending of the enamelled colours and the glaze is absent from these pieces, and this defect imparts to them a hard or metallic appearance, entirely different from the exquisite tone of the Duesbury period.

DECORATION.—Nothing at all exact has

* R. L. Hobson: "Catalogue of English Porcelain in the British Museum." Page 68.

† W. M. Binns: "First Century of English Porcelain." Page 127.

been learned of the early decoration of Derby porcelain, and even in 1763 the information is vague, practically resolving itself into what may be inferred from a list which has been preserved of the contents of forty-one large boxes despatched by William Duesbury to London for sale. Although the list contains many curious items, no details are furnished concerning the decoration of these pieces, beyond such bare mention as "blue fluted boats," "blue strawberry pots," "Chelsea pattern candlesticks," "sage-leaf boats," "Chelsea jars," "enamelled, round, fourth-size open-worked baskets," "blue guglets and basins," and so on.* As a free-lance, Duesbury catered for the public taste—which, though less exacting and less fickle then than now, was still changeable—and we find him in London decorating whatever biscuit he could buy. The decoration of the Chelsea-Derby period (which dates from Duesbury's purchase of the Chelsea factory in 1770) is described in chapter vi. After the closing of the Chelsea works in 1784,

* Jewitt: "Ceramic Art in Great Britain."

when the output was confined exclusively to Derby, the decoration became, to a very considerable extent, simpler in character. William Burton states that a "careful examination and comparison of existing pieces serves to show that the shapes and decoration of the early period, say before 1790, were simpler than those of the later period." One of the chief decorations of this time is the well-known "Chantilly" or "French sprig" pattern consisting of a blue cornflower (sometimes in other colours) and a single gold sprig or garland. Blue or pink bands, and festoons, were also largely used, the blue being "as far as the useful wares are concerned . . . not an underglaze blue, but a rich enamel; in colour it is quite exceptional, brilliant and rich, and it may be felt slightly raised if the finger be passed over it, showing that it was laid on as a thick coat."* Naturally, as an enameller, Duesbury would have no interest in underglaze blue, which was not seen regularly till the Bloor reign.† Binns

* W. M. Binns: "First Century of English Porcelain." Page 128.

† *Idem.*

PLATE XIV

DERBY

(1). Cup and Saucer, fluted, border lined crimson with green scrolls and painted sprigs.

Size: Cup, Height 2¼″, Dia. 3⅛″. Saucer, Dia. 5⅝.″ Mark, Crown, crossed batons, dots, and D.

Room 140. Case 2. No. C. 152′10.

(2). Cup and Saucer, Imari pattern (1810-30).

Size: Cup, Height 2½″, Dia. 2⅝″. Saucer, Dia. 5½″. Mark, Crown, crossed batons, dots, and D

Room 140. Case A. No. 3032′01.

The two Cups and Saucers represent two of the leading styles of the factory, both very popular. The Imari pattern (1810) enjoyed a wide sale, and was pirated freely on all sides. These two examples represent the simplicity and the splendour of which the factory was capable.

is of opinion that the festoons and borders "broken at intervals with rosettes or bosses," suggest the influence of the "Adam" school—the Brothers Adam being at their zenith at that date. Landscapes, birds, insects and flower painting were practised at Derby as elsewhere, the best period being from 1784 to 1796. Zechariah Bowman, who came from Chelsea, painted landscapes, while William Billingsley, who had been trained at the Derby works, his apprenticeship beginning in 1774, was a celebrated flower painter. These are, indeed, the best-known among the many artists who worked at Derby at this time. Pieces of elaborate craftsmanship were produced, and "pictures or engravings, figures, landscapes, or still life, were scrupulously copied in ceramic colours."* The natural grouping of the flowers in Derby pieces is almost a characteristic, while somewhat of a speciality was the rose painting by Billingsley, who "is said to have invented the not very painter-like device of washing in the whole flower in colour, and then wiping out the

* Solon: "Old English Porcelain." Page 104.

lights and modelling the flowers."* Another of his tricks was to paint at least one of his favourite roses from behind, showing the calyx. In the decoration of vases, which were generally of classical design, or of an inverted bell shape, "resting upon an architectural pedestal, and adorned with rams' heads and acanthus leaves,"† gilt was largely used in masses, as well as the famous Derby blue—the panels containing a landscape, house, or flowers richly painted. Fruit, figure, flower, and landscape painting may be justly deemed as a distinctive feature of the second Duesbury period. Another form of decoration is the well-known Derby-Japan pattern, which, Solon states, was introduced by Kean (if so, this would date the novelty about the close of the 18th century) and continued till the end of the Bloor management. The pattern is an imitation of Imari porcelain, the colours employed in its decoration being orange red, deep cobalt blue, green, and gold, the latter often forming the outline of the pattern.

* W. Burton: "English Porcelain." Page 97.
† Solon: *Op. cit.*

PRODUCTIONS.—Tea, coffee, dinner and dessert services, enamelled and blue and white useful china, flower-baskets, vases, scent-bottles, seals, and knick-knacks of all descriptions. Especially noted were the figures and groups.

CHARACTERISTICS.—No special feature distinguishes the paste and glaze of early Derby before 1770, when Duesbury first adopted a trade mark. From this date the porcelain is characterised by a paste of remarkable purity, softness, and translucency. The glaze is soft, with a high glassy surface. During the Bloor control, the body and paste became of a heavier character, less translucent, and the glaze had a tendency to craze. Throughout the whole period the Derby figures were well modelled, and bear a great resemblance to Chelsea. Possibly a distinguishing mark of Derby ware may be found in the circumstance that the dainty lace work, noticeable on many of the costumes, is very realistic. R. L. Hobson states that a "difference in the finish and the painting at the two factories, *e.g.*, a washy green colour, is

common on the base of Derby figures, the base itself is often very slight and simple as compared with the more elaborate scroll work of Chelsea, and the applied flowers differ slightly in each case."* As regards colour, gros bleu is a striking speciality, but it must be remembered that claret and canary were largely used. Elaborate vases of classical design, with square bases and much gilded, were a noted if unlovely Derby product. On tea and coffee services, simple decoration of a plain gold band with gold foliage, or sprays of flowers, or the Chantilly sprig in blue, was a great favourite (see plate 14, No. 1). Frederick Litchfield in his admirable book, "Pottery and Porcelain," states that a "distinctive feature in the decoration of the tea and coffee services is a beautiful transparent blue generally used as a border, relieved by gilding," while the cups were often fluted. The "Cabinet" cups and saucers—obviously made singly for display and not for use—were also celebrated. Designs for many such occur

* "Catalogue of English Porcelain in the British Museum." Page 69.

in the pattern-books preserved at Worcester. They were *tours de force*, and far more pleasing than the "inverted bell and ram's head" vases. Dresden porcelain was much copied during the first Duesbury period, and later the so-called Imari pattern was imitated. The strongest characteristic of much of the Derby china is the originality of its designs, English in character and, as regards conception, free from the slavish imitation which marks the products of so many contemporary factories. The biscuit figures, which had never been made in England before, cold as they appear to the eye, are delicate and beautiful in design, well modelled, and show "a degree of excellence unapproached by any kindred productions."* Indeed, the beauty of the biscuit and of Spengler's work in particular is beyond praise. The perfect biscuit lasted from 1790 to 1810. Spengler's connection with the factory is interesting. He joined in 1790 at three guineas a week, left in 1792, and returned in 1795 at four shillings a day of ten hours.

* Solon: "Old English Porcelain." Page 100.

PLATE XV

DERBY

Biscuit figure, Diana.

Size: Height 6⅝". Mark, impressed, Crown, crossed batons, dots, and D., also "120."

Room 140. Case 2. No. 3012'01.

The Derby biscuit paste has never been equalled even in modern times. It was the one secret paste of the factory. Biscuit was first produced in 1771, but it was not until 1790 that the most perfect work was fired. The bulk of the biscuit figures were modelled by Spengler, who joined the works in 1790. In 1795 this artist was receiving a wage of 4s. per day of ten hours. The biscuit was discontinued about 1810, when the works were in Chancery.

Noted Artists.

In the long list of artists employed at Derby the following names should be noted :—

R. Askew (*circa* 1792), figure painter.

William Billingsley, flower painter.

Zechariah Bowman, landscape and bird painter.

F. Duvivier, flower painter.

Michael Kean (d. 1823), miniature painter.

William Pegg, flower painter. He was a religious enthusiast.

John Bacon, R.A. (1740-1799), modeller, latterly esteemed as a sculptor.

W. Coffee, modeller.

John Charles Felix Rossi, R.A. (1762-1839), modeller and afterwards a sculptor.

Edward Withers, flower painter.

J. J. Spengler, modeller.

Chronology.

1756. W. Duesbury I. (*æt.* 31) establishes works. His partner, Heath, advances £1,000. Public auction of china in London.

1758. Advertisement of London Agency for china, and also announcing removal of agency from Cromwell's house.
1764. Holdship sells soapstone and other secrets to Duesbury.
1769. Duesbury acquires Chelsea factory. Duvivier flower painter.
1770. Transfer of Chelsea lease. Bone-ash sent from London. First mark adopted. First period.
1771. Advertisement of sale. Early biscuit.
1772. Advertisement of sale.
1773. Heath leaves about this date.
1774. Billingsley apprenticed.
1776. Purchase of Bow factory and removal of plant.
1777. Dr. Johnson visits the works.
1778. (And to 1785). Annual sales held.
1780. Pattern-books begin.
1782. Rodney jug (painted by Withers).
1783. Bowman joins works. Billingsley succeeds Withers.
1784. Chelsea works closed and plant removed.

1786. Death of Duesbury I. (*æt.* 64). W. Duesbury II. succeeds. Brought up in the business, but in bad health. Second period.
1789. End of simple work.
1890. Spengler engaged. Fine biscuit period. W. Coffee employed at 3s. 6d. a day.
1792. Spengler leaves.
1794. Bowman leaves.
1795. Spengler returns. Duesbury II.'s partnership with Michael Kean. End of second period.
1796. Billingsley goes to Pinxton. Death of Duesbury II. Kean marries his widow.
1797. Pegg, flower painter.
1802. The Hutchinson vase. Inverted bell types.
1809. W. Duesbury III. (*æt.* 20) enters firm, but takes no active part. Kean retires. Concern in Chancery.
1810. Crown Derby Japan ware (founded on Imari) invented by Kean.
1811. Duesbury III. and Kean dissolve partnership. Bloor, clerk and sales-

man, but without any technical knowledge, buys the works. End of biscuit period. First underglaze blue.

1817. Demand for Bloor's "imperfect" Crown Derby. He advertises for twenty extra hands for this branch alone.

1822. Bloor pays off the purchase price of £5,000 with interest.

1823. Kean dies.

1828. Bloor retires (mad). John Thompson manager.

1832. "King's Vases" on passing of Reform Bill. Never presented, being "political."

1844. Clarke (Bloor's granddaughter) takes out Statute of Lunacy.

1846. Death of Bloor.

1848. Sale of works and moulds to Boyle of Staffordshire.

MARKS.—The marks and periods of an important factory like Derby are necessarily somewhat complicated. If any mark were used prior to 1769-70, it would have been the script letter D or the word Derby. The

succeeding marks, 1770-84, are dealt with under the heading of Chelsea Derby as far as they relate to the output of the Chelsea branch. Concurrently with the Chelsea-Derby period is that of "Crown Derby First Period," 1773-1786, under the management of Duesbury I. The marks are a crown surmounting the letter D in purple, blue, or puce, or a crown enclosed by the words "Duesbury Derby." A Chelsea-Derby mark is included in this series for the sake of completeness, the anchor surmounted by a crown. Duesbury I was succeeded by his son Duesbury II, 1786-1794 (the "Second Crown Derby Period"). Under his direction the crossed batons and six spots were added to the existing mark. Towards the end of this period workmen's numbers were added to the factory signature. The numeral belonging to Billingsley was 7, and his work is almost always marked in purple or puce of varying shades. The Duesbury-Kean partnership, 1795-1809, introduced a change of the letter D to a D K monogram. How long this was used is difficult to say. The

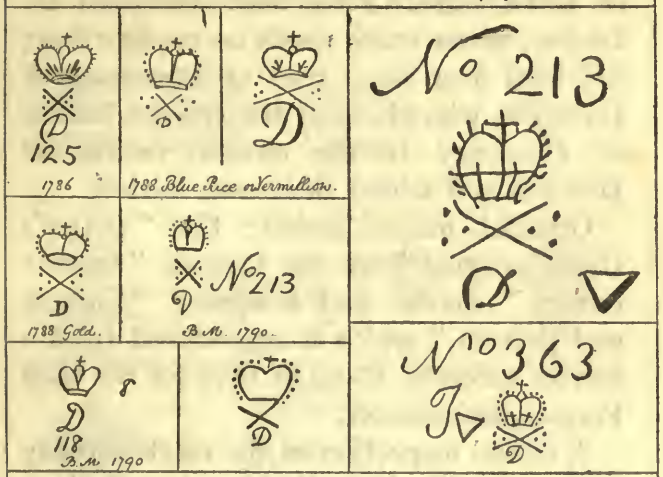
final mark, W. Duesbury 1803, is that of W. Duesbury III, who was in that year only seventeen years of age.

The crown in the Derby marks calls for some special consideration. Its colour is no reliable index as to date. It is generally puce or purple, but blue, lilac, green, rose, vermilion, and black were also used. Gold belongs almost exclusively to Chelsea Derby and was rarely employed by the first two Duesburys. Vermilion is considered a late colour, but is found on some early examples. Early "crown" marks were all painted; printing was adopted later under Bloor. It will be noticed also that the early crowns are carefully jewelled, later on they appear without this distinctive feature. Under Duesbury III, 1809-11, it disappears altogether. The Bloor period, 1828, was one of decadence. The crossed batons were discontinued to a great extent and printed marks adopted. These were often applied with the workmen's thumb, producing imperfect impressions, which are very common. In special work, however, Bloor china is of some merit, and carefully marked.

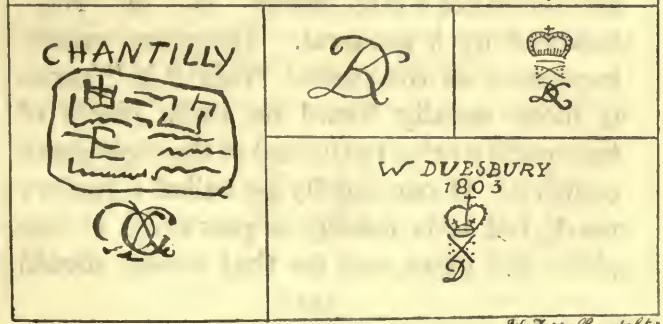
DERBY.

DUESBURY I. 1756-1786

DUESBURY II 1786-1794.



DUESBURY & KEAN 1795-1809.



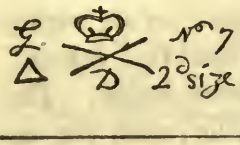
W Tyrrell delt:

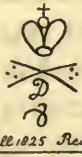
Such pieces, such as dessert services, made for royalty, were often marked "Robert Bloor & Co., 34 Old Bond St.," and afford a pleasant change from the general level of Bloor ware. Bloor was succeeded by Locker, whose mark needs no explanation; the final firm being that of Stevenson & Hancock, who changed the crossed batons of Duesbury to the crossed swords of Dresden and added their own initials.

Oriental marks include the "potter's stool," copied from the Chinese "incense burner" marks, and a square "Chinese seal pattern," which is reproduced from a service made by Bloor in 1819 for the then Persian ambassador.

A casual inspection of the marks already reviewed will show that many of them exhibit either a large script "N" or "No," followed by a numeral. These are mostly impressed on the paste. This "N" series is more usually found on early pieces of fine quality prior to the end of the eighteenth century. It can hardly be called a factory mark, but it is usually a guarantee of fine paste and glaze, and for that reason should

DERBY. DUESBURY III 1809-1811





BLOOR (1811-1828) & LATER MARKS.

1825 - 1830

1830

1830

1830

1830

1830

1830

1830

ORIENTAL MARKS.

Pink

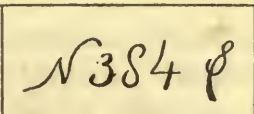
Bloor 1819.

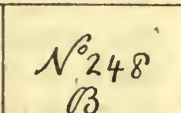
W. Tyrrell delt.

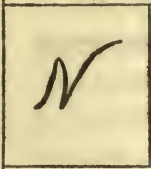
not be overlooked, the more so as, owing to its being impressed, it cannot be "faked" by the modern unscrupulous dealer. The mark of Coffee, the modeller, calls for no comment. The Cocker marks, five of which are illustrated at the end of the workmen's marks, were used on the figures and baskets of flowers for which this artist was celebrated. He left Derby in 1840, and continued his work in Chenies St., Tottenham Court Road, London.

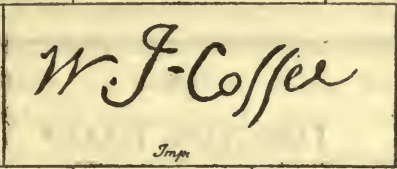
Imitation marks were as popular in Derby as they were elsewhere. Among them are the Sèvres and Dresden marks. It must not, however, be concluded that every anchor which appears on Derby ware indicates a copy of the Chelsea mark. The first anchor illustrated opposite, for instance, is the mark of Richard Holdship, a Worcester printer on china, who seems to have been working at Derby about the year 1764. The present mark of the Royal Crown Derby factory is given, showing the two letters D interlaced beneath the crown, and following in principle the model of Sèvres.

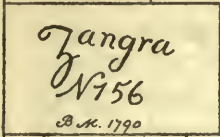
DERBY: PAINTERS & WORKMENS MARKS

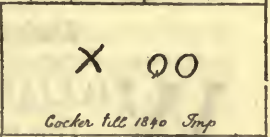


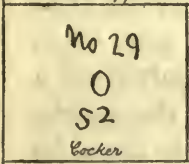


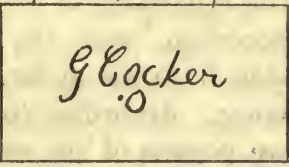


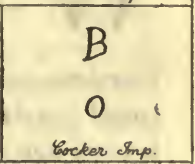




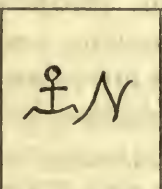


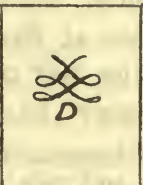


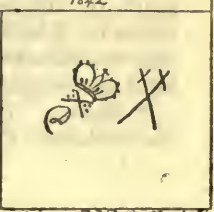




IMITATIONS OF OTHER FACTORIES.







W. Tyrrell delt.

IX

LONGTON HALL*

Date, circa 1752-1758

WILLIAM LITTLER (born 1724), the originator of Longton Hall porcelain, was the son of a Burslem potter, from whom he inherited a small patrimony. According to the scanty knowledge we possess of his early days, he appears to have been successful, assisted by his brother-in-law, Aaron Wedgwood, in making salt-glaze at Bromhills, near Tunstall, and was the first to introduce cobalt in its manufacture.† In addition, he experi-

* No mention of Longton Hall is made by Jacquemart, or Marryat, and only a short notice of it is taken by Jewitt, showing that it is only of later years that an interest has been displayed in this particular kind of porcelain.

† Shaw: "History of the Rise and Progress of the Staffordshire Potteries," 1829.

mented in porcelain manufacture, and, according to Ward's "History of Stoke-upon-Trent," began business about 1745, "when he obtained his majority, and a few years afterwards removed the seat of his manufacture to Longton Hall, where he prosecuted his experiments with very good success as regards the beauty and delicacy of his china, but with disastrous results to himself, for he soon sacrificed his patrimony in the speculation, and was obliged to abandon it." The premises at Longton Hall were secluded, and were probably acquired for this reason, the manufacture of china ware being deemed at that time a secret process. In this respect Littler really followed the example of those other potters, the Elers. A notice of the porcelain made at Longton appears in an advertisement in *Aris's Birmingham Gazette* in 1752, acquainting the public that there is now made by William Littler and Co., of Longton Hall, Staffordshire, "A Large Quantity and great variety of very good and fine ornamental Porcelain or China Ware, in the most fashionable and genteel Taste. Where

all Persons may be fitted with the same at reasonable Rates, either wholesale or Retale."

Nothing further is known of Littler, or the factory, until early in 1757, when there appears in the London *Public Advertiser* of that year, an announcement of a Sale to be held in London of " A quantity of new and Curious Porcelain or China, both useful and ornamental, of the Longton Hall Manufactory which has never been exposed for public View."* From this notice it is clearly established that the factory must have been at work in the preceding year at least, and probably earlier. Another notice was published in *Aris's Birmingham Gazette*, of June 12th, 1758, and from that date there is silence. Mr. William Bemrose asserts that William Duesbury, the proprietor of the Derby factory, was in partnership with Littler, and conjectures that this co-operation took place probably between 1754 and 1758, in which latter year the advertisements speak of " Littler

* J. E. Nightingale: " Contributions towards the History of Early English Porcelain."

and Coy."* There is little doubt that the factory was closed shortly after the sale in 1758, and, according to Mr. Solon, in that year, "the business had become involved in inextricable difficulties, all assets had to be realized, and the factory was definitely abandoned."†

After he left Longton, Littler became manager to Baddeley and Fletchers' works at Shelton, and died at an advanced age in great want and misery.

PASTE.—The paste was soft, and of a glassy nature during the whole period, having some affinity to that of early Bow and Chelsea, but, according to Church, contained no bone-ash in its composition, in this respect differing from the output of Bow and Chelsea. Shaw avers that the body was a mixture of flint, alumina, and alkalis, but its defect was "inability to bear sudden or excessive change of temperature."‡ During the early days of the factory the body was of a greyish hue, opaque, and ex-

* W. Bemrose: "Longton Hall Porcelain." Page 7.
† Solon: "Old English Porcelain." Page 78.
‡ S. Shaw: "History of the Staffordshire Potteries."

hibited marks of "sanding," or black specks on the surface (see plate 16), and was also liable to crack in the firing. Mr. W. Bemrose has noted that some "examples, when held up to a strong light, show a greenish tinge in the body, similar to some Worcester, in other cases a dirty yellow tinge permeates the body, and when the object is more clumsily potted, it is almost impervious to transmitted light."* Towards the end, a whiter body was produced, more translucent, and free from "sanding." The potting lacks the finish of contemporary factories, being somewhat crude, clumsy, and heavy in character, the uneven surface of the paste is also strongly noticeable. Possibly Littler was one of the Staffordshire potters who went to Chelsea in 1747. The defects of the ware seem to show that at no time were the materials under control. It is the worst china made in England and was probably intended to be a cheap rival of Bow and Chelsea.

GLAZE.—The glaze was of a blue-white tint, presenting a cold and hard appearance,

* W. Bemrose: "Longton Hall Porcelain." Page 36.

the blue being due to the presence of cobalt. At first it was thickly applied, and is often uneven in consequence of the variation of the body surface. It was also liable to craze.* Later, the glaze was thinner, and less blue in colour.

DECORATION.—The most frequent form of decoration is the blue ground colouring—a strong cobalt blue. This was applied under the glaze, and is very decided, unmistakably marking a piece so decorated as "Longton Hall," or "Littler's Blue." It has the appearance of being applied with a sponge, which has given a streaky and uneven result. The Longton blue stands in a class by itself: it is lighter than Chelsea and brighter than Worcester or Derby. The painting as well as the potting at once recalls the Staffordshire salt-glaze worker. It has all the character of work from the potteries.

* Mrs. Willoughby Hodgson, in an article on "William Littler and Longton Hall," contributed to *The Connoisseur* (December, 1905), mentions a leaf-shape dessert dish where the glaze is much crazed, and also adds "it is very thick and glassy, and has run over and formed lumps on the bottom of the dish, which is heavily potted and much spotted with blue and green."

PLATE XVI

LONGTON HALL

(1). Group, Cupids and Goat.

Size : Height $5\frac{1}{8}$", Width 6". No mark.

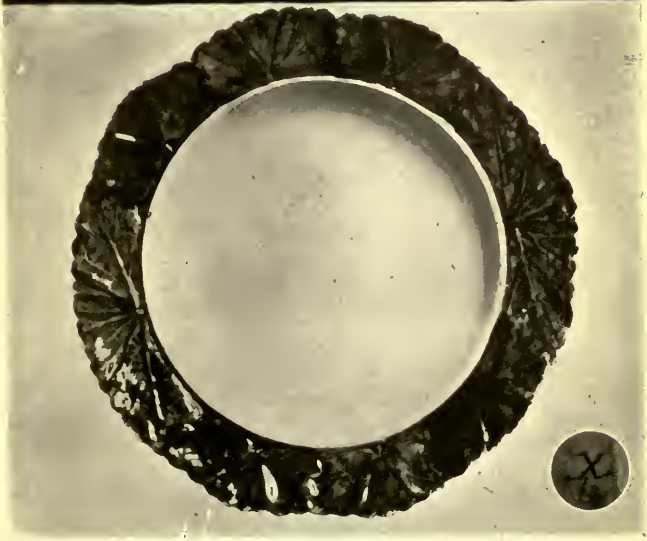
Room 139. Case J. No. 677.

(2). Plate, with blue leaf border.

Size : Dia. $8\frac{5}{8}$". Marked two L's crossed with dots.

Room 139. Case J. No. 683.

Longton ware never reached any degree of high technical excellence. The group is coarsely modelled and touched with colour. The plate is "specked," the body not being under control. The leaves on the border over-lap. The blue stands alone, it is "run" and "streaky." The value of this ware lies rather in its scarcity than in its beauty ; and its "hall mark" is bad potting. Note the rough bottom to the plate, in the reproduction of the mark.


X

Littler was, however, the first to use cobalt: this stands to his credit. On the blue ground were often enamelled thin white scrolls, or panels, which were filled in with exotic birds, or flowers, in various colours. A distinctive "leaf" pattern was another familiar decoration. The leaves, well veined and true to nature in shape, were moulded in low relief and overlapping, frequently coloured in cobalt blue, or in white with edges tipped with green or cobalt blue, and rose-pink veining; scrolls of flowers in low relief were sometimes utilized in addition to the overlapping leaves. In many of the leaf basins, the inside is also decorated with birds or flowers. This pattern was employed for the well-known "leaf basins," plates, dishes and sauce-boats. The vases are heavy in appearance and badly proportioned. For decoration, cobalt blue under the glaze was applied as a ground work, the panels being left in the white, and enamelled with tropical birds, flowers and insects. The handles of vases are often of a scroll pattern, rococo or rustic in shape. The vases were also brilliantly decorated with added or

encrusted flowers in rich enamel colours. In later productions, which are well potted, the panels are frequently filled with subjects after Watteau, the body of the vases being in underglaze cobalt blue, with a gold edging, while raised flowers adorn the lid and the ends of the handles. There was a fine set of three in the Bemrose collection. The decoration of the figures, or "images," as Littler named them, is of a restrained character. It is remarked by William Bemrose that, for the flesh colours, "a peculiar deep red is freely used, especially in the earlier period, which is quite unlike that in use in other factories." Gold was not lavishly resorted to. The bases of the figures are of a rococo, or scroll shape, and for decoration clove-pink and bright green are repeatedly employed. Underneath the vase is often unglazed, and it appears that clay has been added and shaped by the hand, imparting a pudding or dough effect. The figures are not well modelled, having a crude or unfinished look, and lacking the charm and spontaneity of Bow and Chelsea.

PRODUCTION.—The output of the Longton Hall factory comprised blue and white china of all kinds—vases, figures, small groups, bowls, mugs, sauce-boats, tea and coffee "equipages," dessert services, flowers, flower-baskets, essence-pots, "leaf basins and plates, melons, Colliflowers, Elegant Epergnes, and other ornamental and useful Porcelain." The manufacture was noted especially for overlapping leaf basins, plates, etc. (see plate 16).

CHARACTERISTICS.—The paste, particularly of the earlier period, shows marks of "sanding," as already noted. The glaze is of a cold, hard, glittering nature. Perhaps the most striking features are the rich cobalt underglaze blue, and the overlapping veined-leaf decorations. Note also must be taken of the superabundant encrusting of vases with brilliantly coloured flowers. An obvious effect was the heavy scroll-work handles, with flowers "in the round" applied to each end. The figures, as has been said, were crudely moulded, and the underside of the vase was often unglazed, and conveyed an unfinished appearance.

Chronology.

1751. First manufacture of porcelain by Littler.

1752. Advertisement in *Aris's Birmingham Gazette.*

1754. W. Duesbury I. at work.

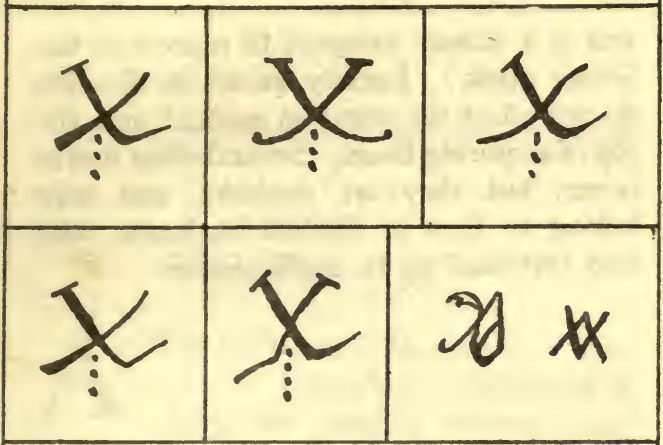
1755. W. Duesbury I. leaves for Derby.

1757. Advertisement in *Public Advertiser* (London).

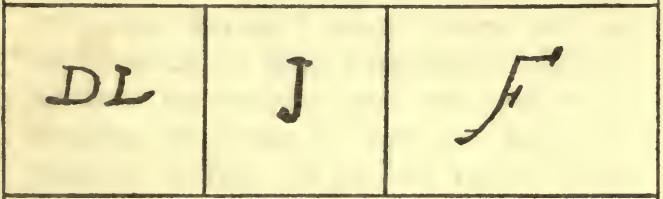
1758. "Improved" china advertised in *Aris's Birmingham Gazette.* Probable closing of the works.

MARKS.—One curious coincidence regarding the factories which adopted letters as their marks, is the fact that the name of the factory and of the head of the firm usually began with the same letter. Thus there is always a doubt if the letter D stood for Derby or Duesbury, or if W indicated Worcester, Dr. Wall the first proprietor, or Warmstry House, the name of his factory. In the case of Longton Hall the difficulty is also a threefold one. The mark is plainly two L's, crossed with dots. Who shall say if the sign refers to Longton the place, or to Littler the proprietor; or

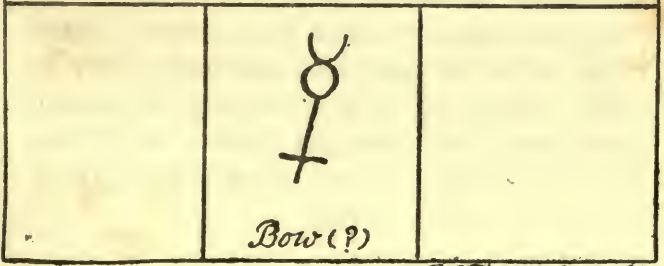
LONGTON HALL



INITIALS



IMITATION (?)



Bow (?)

W. Tyrrell. delt:

was it a clumsy attempt to reproduce the Sèvres mark? Luckily questions like this do not affect the wares so marked and the joy of acquiring them. Several other marks occur, but they are doubtful, and may belong to Bow or Chelsea workmen who had travelled up to Staffordshire.

X

LOWESTOFT

Date, 1756 (?)-1803

ACCORDING to Gillingwater's "History of Lowestoft," published in 1795, but possibly written a few years earlier, the Squire of Gunton Hall, near Lowestoft, in Suffolk—Hewlin Luson by name—having "struck" some fine clay on his estate in 1756, imagined it might be adapted for pottery, and sent samples to London (doubtless to Bow or Chelsea) to have it tested. It proved to be fitted for a superior Delft ware. Thereupon, Luson erected a kiln, procured workmen from London, and began to manufacture; but the operatives had been bribed by their former masters to spoil the products. This nefarious conduct deterred the Squire from further enterprise, but a number of local

men—Philip Walker, Robert Browne, a chemist, Obed Aldred, a bricklayer, and John Richmond, a herring fisher—determined not to be beaten, formed themselves into a small company, and revived the industry in the following year. Still obliged to obtain workmen from the metropolis, the new-comers attempted similar dastardly tactics to those which had crushed the pioneer effort. "Forewarned, forearmed," however, the new management thwarted them. Nay, more, Browne, the chemist, contrived to beat them at their own game. Disguised, he obtained employment at Bow or Chelsea, concealed himself on the premises after hours, and learned the proportions of the different ingredients in the paste, how the glaze was prepared, and other trade secrets. On his return to Lowestoft he became the first manager of the factory, which was carried on under the style of "Robert Browne and Co.," retaining his post until his death in 1771, when he was succeeded by his son Robert Browne, *secundus*. The first dated mould is 1762.

Although turning out nothing of high-

class quality, the concern flourished to such an extent that the Company set up a London agent, whose advertisement,* in a newspaper of 17th March, 1770, appeared in these terms: "Clark Durnford, Lowestoft China Warehouse, No. 4, Great St. Thomas the Apostle, Queen Street, Cheapside, London, where Merchants and Shopkeepers may be supplied with any quantity of the said ware at the usual prices. N.B.—Allowance of twenty per cent. for ready money." Despite the mediocre character of the "said wares," Josiah Wedgwood instructed his collector, David Rhodes, to include specimens of Lowestoft amongst the samples he was gathering of the wares which the various English factories were producing in 1775. In the account rendered to his employer, Rhodes reported that, on the 12th of May he had purchased for 1s. 6d. two slop basins, one of Derby ware and the other of "Leastoft."

Seldom showing any originality, the

* Quoted in William Chaffers's "Marks and Monograms on European and Oriental Pottery and Porcelain," tenth edition, revised and edited by Frederick Litchfield, 1903, p. 816.

Eowestoft potters, as we learn from Mr. W. W. R. Spelman, did not scruple to imitate their rivals' productions, and unblushingly pirated their marks. They were not alone in this respect, however, since most of the members of their craft exhibited for a considerable period indifference to the rights of *meum et tuum*. For upwards of thirty years the majority of their wares had been decorated with unpretentious designs, sometimes poorly drawn, in underglaze blue, but during the last decade of the eighteenth century the scheme of decoration grew more elaborate. Sprays and festoons of roses with trellis and scale borders were introduced, though many pieces were disfigured by profuse gilding, which was lavish to the verge of gaudiness. Probably the intention was to ape Worcester and certain classes of French china. Whether figures were fabricated at Lowestoft is a moot point, but in any case they cannot have been modelled on an extensive scale. Mr. W. W. R. Spelman, whose industry, pleasantly tempered with enthusiasm, is worthy of all praise, modestly contends for an affirmative

answer and illustrates what he claims to be genuine Lowestoft figures.*

But the end of all things was at hand. Unable to face the competition, of the Staffordshire potters, who had clay and coal at their doors, which was becoming keener and keener every year, the Lowestoft proprietors, who had already amassed a fortune, wisely declined to send good money after bad and closed their works in 1803. Robert Browne *tertius* had his father's word for it that the position of the firm had not been jeopardised, as was rumoured at the time, either by the failure of their London agents, or by the destruction by Napoleon of a shipload of their wares at Rotterdam.

There remains to be told the most extraordinary episode in the history of the factory, which conveys a grave caution even to the most competent and most confident of experts. The original owners at Lowestoft were also interested in the herring fishery† and were small shipowners to boot,

* "Lowestoft China." Norwich: Jarrold and Sons, 1905, page 65.

† Perhaps some of the most undoubted pieces of Lowestoft are the Barrel mugs (not unlike those of

conducting a considerable general trade with Holland by way of Yarmouth. They were shrewd business men according to their lights, and taking advantage of the eighteenth-century craze for Oriental china, imported vast quantities of inferior and cheaper china. No doubt the transactions paid them handsomely. It occurred to William Chaffers, however, to visit the town in search of material for his book, and while there he fell in with many specimens of this Chinese porcelain, which he rashly assumed to have been made at the adjacent factory! Had he but reflected that a factory of seventy work-people—the maximum number employed at the height of its prosperity—could not possibly have turned out the enormous quantities of such ware as were to be found in England alone, leaving the Continent out of account, he would, surely, have

Worcester), painted, on one side, with a herring yawl, and, on the other, with a woman smoking a spit of herrings. They must have found a ready sale. Some are to be seen in Scots houses at this day. The Scots fisher of the better class has wonderful collections of pots, jugs, 'rosie bowls,' and the like, brought by his ancestors from 'the feeshin'.' Sunderland lustre is quite common.

escaped the discovery of this mare's nest. As M. L. Solon* remarks, the stuff "was no other than the inferior Oriental china that the East India Company threw wholesale upon the market during the eighteenth century. The very decoration had been applied in the Celestial Empire from originals sent over from England for the purpose."† Chaffers, confident of his grand discovery, continued obstinate, and, prosecuting his inquiries at Lowestoft, was fooled to the top of his bent by "old inhabitants" quite willing to take any number of oaths or affidavits that everything that came out of the Lowestoft factory had been made there. Gradually connoisseurs, amongst them Sir Augustus Wollaston Franks (1878), exposed the error, but not until serious mischief had been wrought amongst collectors and amateurs who had bought at high prices this common ware as Lowestoft Oriental

* "History of Old English Porcelain," 1903, p. 211.

† This question excited considerable controversy. See W. Chaffers, *op. cit.*, pp. 817-822 on one side. On the other, consult *inter alios*, M. L. Solon, *op. cit.*, pp. 210-219; W. M. Binns, "The First Century of English Porcelain," London, Hurst and Blackett, 1906, pp. 157-163; W. W. R. Spelman, *op. cit.*, pp. 66-70.

porcelain. Nor was this the full measure of the harm which Chaffers's dogmatism had done. For a while it even seemed likely that suspicion would be thrown upon real and indisputable Lowestoft ware.

Reason, however, duly resumed her sway, and confidence in the existence of the Lowestoft factory and the nature of its actual output was restored. Further, confirmation was unexpectedly forthcoming in 1902. The factory had given place to a brewery, and, in the year named, excavations for certain structural alterations disclosed a quantity of *débris*, comprising moulds and chips of porcelain, "all bearing," as W. W. R. Spelman says, "a strong family likeness." These fragments evidently pointed to the fact that a china factory had once occupied the site. This conclusion was still further established by a second search, which brought to light a large number of pieces of china in various stages of manufacture, along with more moulds and other accessories. With remarkable public spirit W. W. R. Spelman had the *trouvaille* photographed and reproduced it almost in its

entirety in his valuable monograph, "Lowestoft China." Thus within a century—for 1802 is an alternative date for the closing of the works—came to light on the very spot where it had stood, irrefragable evidence of the existence of the Lowestoft factory and the character of some of the china which was fired in its kilns.

PASTE.—The paste, of pipeclay and glass, is soft, coarse, rather opaque, dullish white, and, when held to the light, of a slightly yellowish tint. In some well-authenticated pieces the body has been demeed equal to that of the best contemporary factories. The best period is about 1770.

GLAZE.—The glaze is slightly bluish, thickening in places, notably on the bottom of cups and mugs; occasionally it is tinged with green and sometimes wholly colourless. It is frequently speckled with tiny black spots, minute bubbles and other flaws.

DECORATION.—Speaking generally, the decoration was poor. Often, especially in pieces decorated in underglaze blue, it was an imitation of Oriental and early Worcester porcelain. As W. W. R. Spelman points

PLATE XVII

LOWESTOFT

(1). Plate, powder blue, with fan reserves and Chinese landscapes.

Size: Dia. $5\frac{3}{4}$". Marked to resemble Chinese ware.

Room 140. Case H. No. 3232'01.

These pieces belong to the better period of the factory, which ended in 1780. Later, in 1790, enamel painting was more freely used.

(2). Cylindrical Mug, blue and white, with English version of Chinese Lüng or Dragon, a form of decoration found at Bow, Caughley, and elsewhere. The dragon's tail is inside the Mug, as may be seen on reference to the plate. 1760-70.

Size: Height $5\frac{5}{8}$". Dia., Top $4\frac{1}{4}$"; Base $4\frac{3}{8}$". Marked "14" very faintly.

Room 139. Case R. No. 108.

out, in the large majority of the blue pieces, "the blue has run at some spot or other; indeed, in some specimens the whole of it has." A peculiarity which frequently appears in the decoration of the blue and white Lowestoft china may be mentioned, namely, that lines are often painted on each side of the handle where it joins the piece. Roses, principally in chocolate red, and less commonly in purple and pink, formed the prevailing floral ornamentation, and nearly always are shown with a stem. The flower is conventionalised in sprays, ribbons and festoons, with green leaves. In the later work, diaper, trellis, and scale patterns were painted on the borders of cups, saucers and mugs, larger patterns of a similar description being utilised for bowls. Several pieces bore views of buildings (as Lowestoft church) and places. Gilding, as we have seen, came into vogue at a late period, but few pieces were thus decorated and the application of it was usually tasteless. The early period was almost wholly one of underglaze blue, the enamels, rose sprays, and simple scales belonging to 1790.

PRODUCTIONS.—Judging from the genuine examples which are to be seen in museums and private collections, the proprietors of Lowestoft factory catered for a popular taste. This will explain to some degree the comparative lack of originality and distinction in design and the indifference with which bad firing or weak workmanship was regarded. The leading products were tea and coffee services (plates are seldom found, but must have been made), punch-bowls, flasks, sauce-boats, mugs, jugs, vases, salad-bowls, teapots, inkpots, birthday tablets or tokens (which were a speciality), and a variety of knickknacks. A further evidence of a popular consumption was that many articles bore mottoes, "sentiments," inscriptions like "A Trifle from Lowestoft," and other legends. Pieces with crests, and armorial devices, were amongst the objects which William Chaffers ascribed to Lowestoft, but these and the commoner quality were unquestionably made in China. A singular teapot may be seen in the Victoria and Albert Museum, South

Kensington, which has been attributed to Lowestoft (V. & A. Museum. Room 139. Case R), but was really fabricated in China. It bears a representation of the Crucifixion of Our Saviour and the two thieves with attendant figures of the Maries, apostles, and Roman soldiers, some of whom are gambling with dice in the foreground. The teapot is marked underneath in red "Allen, Lowestoft." Robert Allen ultimately became chief decorator, and at the closing of the works opened a shop as stationer and china dealer. He set up a small kiln in which he fired pieces which he had procured elsewhere, and to which he had added something fresh in the way of adornment or otherwise. If we accept William Burton's* theory that the picture was "rudely painted in on-glaze colours by a Chinese pot-painter, from some European engraving of the Crucifixion," it will be evident that Allen merely wrote his name and that of the town, and burned them in without damage to the object itself.

* "A History and Description of English Porcelain." London, Cassell and Company, 1902, p. 156.

CHARACTERISTICS.—These were few and peculiar. The rose pattern was conventionalised to such an extent as to be in many cases unrecognisable. Moreover the decoration was applied not only to the outside of cups and saucers, bowls, etc., but to the base and borders of the inside as well.

Noted Artists.

RICHARD POWLES, a native of Lowestoft.

THOMAS ROSE, a Frenchman, who, playing upon his name, largely affected rose designs.

ROBERT ALLEN, apprenticed in 1768. He was a versatile man and painted figure subjects, landscapes, still life, vessels, animals, and portraits, besides ultimately becoming manager.

JOHN SPARHAM.

JAMES MOLLERSHEAD.

JOHN, JAMES, and MARGARET REDGRAVE.

Chronology.

1756. Establishment of factory by Aldred, R. Browne, and others.

1757. Workmen intentionally spoil the pieces.

1762. Dated mould. R. Browne head of firm. China actually made.

1768. R. Allen, apprentice, makes a tea-set for his aunt, Eliza Buckle.

1770. Warehouse in London. Best period.

1771. R. Browne retires. His son, R. Browne II., succeeds him.

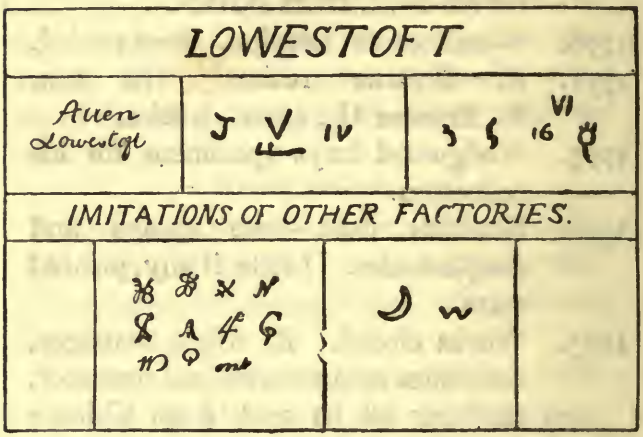
1775. Wedgwood buys specimens for his collection.

1790. Enamels used—rose sprays and simple scales. Little, if any, printed ware.

1803. Works closed. R. Allen, manager, continues as decorator in Lowestoft, marking all he sold, even Chinese ware, with his name.

MARKS.—But few marks appear on the wares of Lowestoft, and not one of these can rightly be described as a factory mark. The most illuminating of all is "Allen Lowestoft"—on the pieces decorated by the one authenticated Lowestoft decorator. Following this are workmen's marks, some plainly numerals, and one bearing a likeness to the fruit of the rose (there was a painter of this name employed in the factory

to whom it may belong). Among the imitation marks will be found the swords of Dresden, an N, several disguised numerals



in the Caughley style, and lastly, some obvious forgeries of the W of Worcester as well as of the crescent mark. As may be seen by comparing Plate XXVII (cup and saucer in powder blue, Worcester) with Plate XVII (plate with fan-shape reserves Lowestoft), the Lowestoft ware at one time closely followed that of Worcester, even to the mark!

XI

NANTGARW

Date, 1811 (?)-1822

TO the hamlet of Nantgarw (pronounced Nantgaru), some eight or ten miles north of Cardiff, there drifted in 1811 (or possibly a year or two later),* shiftless William Billingsley, the noted flower painter of the Derby factory. Apparently he was anxious to evade prosecution for breach of agreement, with Flight and Barr of Worcester,† because he assumed the name of " Beely " or " Beeley," which,

* William Turner, in his " Ceramics of Swansea and Nantgarw," assigns the date specified as the actual year.

† See letter from L. W. Dillwyn, quoted in Joseph Marryat's " History of Pottery and Porcelain, Mediaeval and Modern " (p. 301). William Burton says " debt or fraud " (" History and Description of English Porcelain," p. 161), but this seems unnecessarily harsh.

however, he had already used on previous occasions. He was accompanied by his son-in-law Walker (whose name is variously given as George* and Samuel)†, a practical potter of considerable skill and ingenuity. This ambitious but impecunious couple (for their capital was only £250) opened a factory on the bank of the Glamorganshire Canal, the firm being enlarged, then or later, by the collaboration of William Weston Young, who was also a designer of flowers. Hampered from the first by lack of capital, the partners soon found themselves at the end of their resources, and petitioned the Board of Trade for a grant to enable them to continue their operations.

At the request of Sir Joseph Banks, the President of the Royal Society (who happened to be a member of the Board), Lewis Weston Dillwyn, the naturalist, and proprietor of the Cambrian Works at Swansea, proceeded to Nantgarw to report upon the quality of the porcelain produced. Dillwyn was impressed with the

* Joseph Marryat and Llewellynn Jewitt.
† W. M. Binns, M. L. Solon, and W. Burton.

paste, but was speedily convinced by the results of an experimental firing, that the process of manufacture was too imperfect to render it as yet commercially successful. He accordingly induced Billingsley and Walker to transfer their services to Swansea, so that the granulated body ("much like lump sugar") might be adequately tested under favourable conditions at his own factory. This was in 1814, but after a costly series of experiments—in which the breakages and other failures amounted to fully 90 per cent.—Dillwyn abruptly concluded the engagement in 1817. Thereupon Billingsley and Walker returned to Nantgarw and resumed co-operation with Young.

Fresh capital having been obtained, their manufacture went on with some assurance of success. The beautiful translucent body and delicate decoration brought the porcelain into temporary demand in London, John Mortlock, the well-known dealer, in particular being an eager patron. A dinner-service made for the Prince Regent, afterwards George IV., was especially admired,

the pattern being a green vase "with a single rose on every piece, and every rose different." Whether as alleged by M. L. Solon,* the production at a small factory employing few workmen was too limited, or, as suggested by Llewellynn Jewitt†, the reviving trade threatened to affect the prosperity of Coalport, the partnership broke up in 1819, John Rose, of Coalport, buying out the luckless and improvident Billingsley, together with his steadfast son-in-law, and providing them with employment at his own factory.

Meanwhile W. Weston Young, assisted by Thomas Pardoe, of Bristol, as manager, heroically attempted to carry on the works at Nantgarw, but fortune refusing to smile upon his labours the concern collapsed, and the porcelain factory closed its doors in 1822. In later years, however, the name of Nantgarw became associated with red-ware pottery, tobacco pipes, and earthen-

* "A Brief History of Old English Porcelain," p. 117.

† "The Ceramic Art of Great Britain." Second edition, p. 575.

ware, for the manufacture of which works were specially constructed.

From the foregoing succinct account of the history of the factory, the division of Nantgarw output into three periods will be readily intelligible. The first period is reckoned from the foundation of the works to 1814. It was marked by constant struggles against difficulties, and there is little doubt that W. Moore Binns is right* in his conjecture that it is practically impossible to "swear by" any decorated example of those years. The second period embraced the experiments at Swansea, and ran from 1814 to 1817. Though Binns holds that this was "the time of the best decorated Nantgarw," he admits it is impossible definitely to say whether the objects (chiefly tea ware and plates) were fashioned at Swansea or Nantgarw, as many of them made at the former place were stamped with the name of the latter. The third period lasted from 1817 to 1819, the year of Billingsley's departure to Coalport, and the pieces of this period marked

* "The First Century of English Porcelain," p. 223.

"Nantgarw" were probably made there. It is the practice to include the three remaining years (that is, until the close of the factory in 1822) as belonging to the third period, the paste of which has not been unquestionably identified.

PASTE.—The paste was soft, white, very translucent, almost like opaque glass, in respect of purity and translucency, indeed, excelling all other English porcelain. It is the body, writes W. Moore Binns,* which is "the wonder of Nantgarw porcelain; it is difficult to conceive a china of greater beauty. It has the wonderful characteristic that, however thick it is, it is never quite opaque, and consequently, as specimens of it stand together, their shadows are never black, but soft-toned greys. This gives to a group, or even to a single piece, of Nantgarw, a charm which we do not remember to have found in any other porcelain. The tint is not a cold white, but a 'toned' white; it is not an ivory, or a cream. The peculiar difficulties in the making of the pieces necessitated

* *Op. cit.*, p. 222.

considerable thickness, but instead of this thickness detracting from the beauty of the wares, as it undoubtedly would in ordinary porcelain, it seems to enhance it, giving a most unique graduation of light and shade in each piece. If plates are held up to the light, there will very generally be found slight translucent specks, or apparently infinitesimal cracks. These are due to the extreme 'shortness,' or lack of plasticity in the clay; in consequence of which there is a slight tearing of the particles in the body, due to the pressure of the workmen in the act of making. The feet of the pieces, plates, etc., are generally thick and clumsy, and frequently exhibit a roughness of finish."

GLAZE.—The glaze is white, glassy, of great transparency, sometimes cracked and crazed in the firing, generally thick, and occasionally very thick. Referring in general terms to an "enthusiast's"—obviously Billingsley's—"spirited attempt" to revive the glassy or fritted porcelain in preference to the bone-china ware which superseded it, R. L. Hobson* says,

* *Op. cit.*, pp. xx.-xxi.

PLATE XVIII

NANTGARW

(1). Plate, with raised scrolls, painted with bouquets of roses.

Size: Dia. 9⅞". No mark.

Room 140. Case G. No. 3516'01.

(2). Plate. Elaborate border of painted roses on groundwork of gold. Painted with rose bouquet and insects.

Size: Dia. 9½". Mark "Nantgarw" faintly impressed.

Room 140. Case G. No. 3522'01.

Examples of the "ordinary" and "fine" ware of Nantgarw. No. 1 should be compared with Plate VIII, No. 2. The painting is very typical of Nantgarw, particularly the "double dahlia" flower which is frequently seen. No. 2 stands as an example of the Billingsley influence, if not of his actual work. The paste is very fine and translucent: it is very slightly warped. The roses themselves are delicately painted and the high lights "wiped" (a Billingsley touch). It will be noticed that one of the roses is painted as if viewed from behind, another Billingsley characteristic. The dotted gold groundwork is very rich.

"the charm of the fritted porcelain is undeniable; its creamy surface formed a perfect ground for coloured decoration, and the enamels, when fired, sank into the soft luscious glaze, securing a perfect protection as well as additional lustre from the glassy covering; but the difficulty of firing the ware when only a few degrees separated the point at which the body was imperfectly vitrified from that at which it would melt out of shape, and the consequent waste in spoilt pieces, magnified the cost of production. Add to this the fact that few of the fritted porcelains when finished could stand the changes of temperature inseparable from ordinary household use, and one feels the justice of Rouquet's criticism 'that it is only fit for sitting-room ornaments'!"* The date of Rouquet's observations was more than half a century earlier than that of Nantgarw, but, as we have seen, poor Billingsley experienced in full, similar trouble in the firing of his wares.

* Jean André Rouquet: "L'état des Arts en Angleterre." Paris, 1755, p. 143.

DECORATION.—Without exception fruit and flower decoration distinguishes Nantgarw china, the early productions being marked by exquisite quality and artistic workmanship. The rose was the favourite flower, being painted either singly in groups, or in bouquets. In the British Museum may be seen a beautiful plate with a turquoise border, starred in white and interrupted at six regular intervals with rose sprays, the centrepiece consisting of a bunch of roses choicely composed, and unrivalled in its finish. Birds and fruit designs were also largely affected. There is an extremely effective dessert plate in the Victoria and Albert Museum, South Kensington (Room 140, Case G), the central design of which is an exceptionally charming composition of black and white grapes. If any one colour can be said to predominate in the scheme of decoration generally found in this ware, pink may be named as that for which there may have been a preference: this doubtless is to be attributed to the circumstance that Billingsley had a strong *penchant* for the roses, which,

as a rule, he rendered with tender fidelity and solicitude. It must also be mentioned that perhaps the major quantity of the output was sent to London " in the white " to be decorated. In fact the bulk, if not the whole of Mortlock's purchases, was in this state for obvious reasons (most of these pieces were decorated in Sèvres style). Consequently, the task of distinguishing the porcelain decorated at Nantgarw factory from that decorated in London not only demands the utmost care, but is in many cases impossible, save that, because of its characteristics, the work of Billingsley and his fellow artists in Wales —which has seldom if ever been excelled— can always be more or less confidently pronounced upon.

PRODUCTIONS.—Amongst the chief products of Nantgarw were table ware, dessert services, mugs, cups and saucers, but a few vases—now of excessive rarity— were also manufactured.

CHARACTERISTICS.—Nantgarw has necessarily many characteristics in common with Swansea, and to some extent with Pinxton.

The outstanding feature of its paste and glaze is their translucency. The body will be found to be full of small cracks when viewed against a strong light; these are due to the shortness of the paste, which was not sufficiently plastic to stand pressure during the process of moulding. The decoration will have much in common with the Derby style, Billingsley, Young, and Pardoe all being old hands and trained at the Derby factory. Billingsley doubtless is responsible for the rose being so much in evidence as a decoration, and his speciality will naturally be met with either singly or in bouquets. A curious double dahlia flower in pinkish purple is frequently found in South Wales porcelain, and rarely elsewhere. Gold is seldom used, and then but sparingly. The collector should, in examining a piece which he has reason to believe comes from Nantgarw or Swansea, invariably judge it more from the paste than from the decoration, always bearing in mind the important fact, that much Nantgarw paste was decorated in London, in imitation of Sèvres.

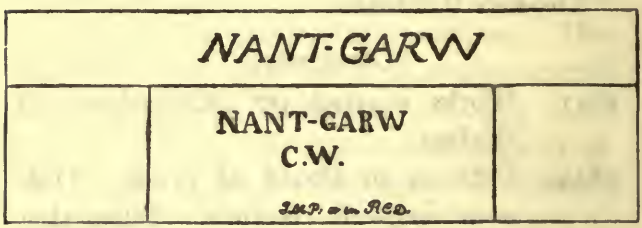
Noted Artists.

WILLIAM BILLINGSLEY.
WILLIAM WESTON YOUNG.
JOHN LATHAM.
WILLIAM PEGG.
THOMAS PARDOE.

Chronology.

1811. Works started by Billingsley and Walker.
1814. Pctition to Board of Trade. Dillwyn inspects factory. Billingsley goes to Swansea.
1817. Billingsley returns. Pegg arrives from Derby.
1818. General improvement in trade. Dealers in London take up all that can be made. Only twenty hands employed, of whom twelve were children. End of Nantgarw paste.
1820. Billingsley and Walker go to Coalport. Paste not identified.
1821. Young and Pardoe carry on the works.
1822. Factory closes. Rose of Coalport buys the moulds.

MARKS.—There is probably a great deal of Nantgarw porcelain in existence, bearing the Sèvres mark, and accepted as such, much of the ware being sent to London in the white to be decorated there. Apart from



this, the factory had its mark, NANT-GARW, beneath which appear the letters C. W., now generally held to indicate "China Works." The mark is applied either in red or more generally impressed on the paste. The plate figured in Plate XVIII is so marked, and illustrates one of the difficulties offered by the impressed mark in the matter of identification. The glaze has completely filled the lettering and almost obliterated it. Occasionally the letter B will be found scratched on the paste, probably standing for Billingsley.

XII

NEW HALL

Date, 1780-1825

WITH the exception of Littler's endeavours to manufacture porcelain, at Longton Hall, it may be fairly claimed that the otherwise unimportant New Hall factory was the first to make china in Staffordshire. A few of the county potters (Charles Bagnall, Jacob Warburton, John Turner, and Samuel Hollins amongst them) acquired the patent rights of William Cookworthy's invention of hard paste, or true porcelain, from Richard Champion of Bristol about 1777, and a little later started their experiments in the production of porcelain, first at some small works at Tunstall, and afterwards, in 1780, at New Hall, Shelton. Richard Champion does not appear to have taken any active interest

in the manufacture, although Jewitt says that he removed into Staffordshire to superintend the establishing of the new works. The patent expired in 1796, but hard paste continued to be made till 1812, when it was superceded by the introduction of bone paste. The factory was closed in 1825, owing no doubt to the competition of newer factories, with later and more improved methods, the proprietors of which manifested an enterprise in face of which the conservatism of the old-fashioned potters spelt decay, if not ruin.

PASTE.—At first, a hard body was manufactured, white, and slightly translucent, which was somewhat similar, but inferior to that of Bristol. Although they had secured the rights in Champion's patent, the Company, as Solon points out, "thought it unnecessary to secure the co-operation of any of the well-trained workmen and talented artists of the dispersed [Bristol] staff, or to acquire the valuable stock of moulds and models formed by Champion."* In 1812, as we

* Solon: "Old English Porcelain."

have seen, bone-ash was introduced, and a softer body made, but it was of inferior quality; it is, therefore, more than probable that this, and other technical defects, played a prominent part in the closing of the factory.

GLAZE.—The glaze was a close imitation of that of Bristol, being thin, white, and very hard. It lacks, however, somewhat of the lustre and finish of Bristol. According to Jewitt,* a large business was done "in the making of the glaze, called 'composition,' according to Champion's specification, which was supplied by the New Hall firm to the potters of the neighbourhood, and even sent to other localities."

DECORATION.—The decoration, taken as a whole, is poor and coarse in character, and the designs are heavy and badly applied. A favourite pattern was flowers of conventional form, though figures and landscapes were also utilised. Bat-printing was also practised. A claret red was the popular colour, and gold was little used.

PRODUCTION.—Little is known of the

* Jewitt: "Ceramic Art in Great Britain."

PLATE XIX

NEW HALL

Teapot, decorated in red and blue in Chinese taste.

Size: Height 8¾". Dia. 5½". Mark, "New Hall" within a double circle.

Room 140. Case 7. No. 2522'01.

This forms a portion of a fine service. The shape is somewhat unusual. The body is very white, and the colouring brilliant, coarsely applied, and lacking in mellowness. It has, however, great character, and represents one of the few pieces of porcelain made in the pottery district. Date about 1820.

production of this factory, as much ascribed to it is purely conjectural. Tea, coffee, and dessert services were turned out, as well as large quantities of cheap household ware. Very few pieces are marked.

CHARACTERISTICS.—A chief characteristic is negative, and bad at that. One marked feature is the coarseness of design and execution. The landscapes, figures and flowers are roughly drawn, and the colours are crude and badly applied.

Noted Artists.

DUVIVIER, a French artist of some celebrity.

HENRY BONE, R.A. (1755-1834).

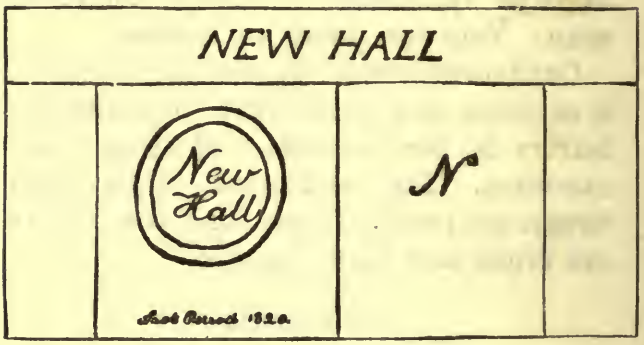
Chronology.

1777. Certain Staffordshire potters acquire Cookworthy's patent of hard paste.

1780. Factory started to manufacture porcelain. First china made in Staffordshire. Champion had no interest in the works.

1796. Patent rights (purchased from Champion) expire.

1812. Hard paste ceases to be made. Replaced by bone-paste.
1825. Factory closes.



MARKS.—Two marks are assigned to this factory, the earliest being the letter N, in script, somewhat more carefully finished than the N of Derby, but closely resembling that of Pinxton. Consequently great care must be exercised in judging by the mark alone, and due weight must be given to the all-important factors of paste and glaze. The later mark is "New Hall" in script, enclosed in a double circle. This was applied at a late period in the history of the factory, c. 1820.

XIII

PINXTON

Date, 1796-1812

THE factory at Pinxton, in East Derbyshire, was established in 1796 by William Billingsley (1758-1827), the celebrated flower painter of the Derby works, and financed by John Coke, a member of a well-known Derbyshire family, on whose estate the works were built. Billingsley does not appear to have devoted his artistic gifts to the production of the ware, but took an active part in the management of the works. In 1801 he resigned and left Pinxton. The factory, however, was carried on by Coke till 1804, when it was disposed of to John Cutts, who had helped to manage it after Billingsley's departure. Cutts continued the factory till 1812, when it was finally closed.

PASTE.—This was soft, white, very translucent, and somewhat similar to the Derby body, but more transparent. It resembled the glassy and translucent paste that was afterwards produced at Nantgarw and Swansea. When Billingsley left (taking the secret of its translucency with him) the paste deteriorated and an opaque and coarser body was produced.

GLAZE.—The glaze was soft, white, and very similar to that produced at Derby, but during the later period it was of a slightly bluish tint.

DECORATION.—A frequent pattern was the French or Chantilly sprig (see plate 20), consisting of a small forget-me-not, or corn-flower. Groups, sprays, and festoons of interlacing flowers in enamel colours and gold —very similar to those of Derby—were also common. The best flower painting was produced during the earlier period by the artists who came from Derby, and worked under the management of Billingsley. Another form of decoration was the medallion and panel-work painting in monochrome. The subject on these

pieces was generally a landscape, or a country seat, sketchy in character, and frequently bearing the name of the view at the base by way of inscription (see plate 21). On these productions the canary yellow ground so familiar in Derby porcelain was the rule. The monochrome colours used were blue, brown, black, or puce. Some of the production was richly decorated, but taken as a whole it was simple, almost severe in form and character. Gold was sparingly used, the edges of pieces often being decorated with blue or maroon. The decoration, as well as the body and glaze, was decidedly less satisfactory during the later period.

PRODUCTION.—The ware turned out comprised tea, coffee, and table services, ice-pails, mugs, spill stands, inscribed tokens, jardinières, and beakers. The factory was particularly noted for pieces decorated with landscapes in medallion or panel form.

CHARACTERISTICS.—The translucency of the paste during the Billingsley period, and the flower painting which was executed

PLATE XX

PINXTON

Vase, decorated with "Chantilly sprig."

Size: Height (1) $8\frac{1}{8}$"; (2) $7\frac{3}{4}$". Dia. $4\frac{1}{2}$". No mark.

Room 140. Case H. No. 3085.

An admirable example of Pinxton simplicity of form and decoration. The vase has warped in the firing, as may be seen from the measurements, to the extent of $\frac{3}{8}$". The Chantilly sprig was very popular at Derby, from which factory many painters came to Pinxton.

by the Derby artists under his direction, were notable features. The canary ground was another characteristic, as it was the only ground-colour work at Pinxton (1796-1800). Much of the decoration shows the influence of the Derby factory: this was almost inevitable since so many of the painters came from Derby. Landscapes and scenes were generally painted in monochrome.

Noted Artists.

The principal artists were:

WILLIAM BILLINGSLEY, flower painter.

JAMES HADFIELD and EDWARD ROWLAND, landscape painters.

Chronology.

1796. Works started by Coke, who found the capital, and Billingsley.

1800. Billingsley leaves. He did little painting and was a failure as a manager, his temperament being too mercurial.

1801. Banks manager. Billingsley at Mansfield. His wife leaves him, owing to his temper.

PLATE XXI

PINXTON

Fruit Dish, shell-shaped, border with garlands, painted in camaieu with landscape.

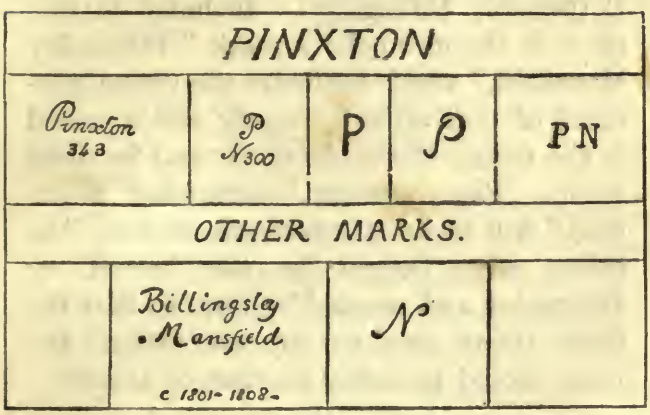
Size: Width 8″. No mark.

Room 140. Case H. No. 3082.

The Pinxton forms are always simple, owing to the nature of the body, which was the first attempt of the disastrous Billingsley paste. It is a weakly offshoot of Derby in taste, as may be seen by the festoons. This plate was bought at the sale of Rev. R. H. Frazell's effects in 1869. He acquired it from Mr. Williams, the Rector of Pinxton, whose wife was a Miss Coke, daughter of Billingsley's partner at the factory. It is therefore fairly authenticated. The paste is slightly opaque, and the landscape somewhat hasty. Very little gold was used.

1803. Billingsley at Torksey. His daughters Sarah and Lavinia assist him, decorating biscuit.

1804. Works sold to Cutts, who had great



faith in the local white clay. Difficult to say how much of this was used.

1808. Billingsley, beset by creditors, tramps to Worcester, where he works as a common hand.

1812. Factory closed.

MARKS.—As already stated, the N of Pinxton must be carefully distinguished from that of New Hall by the difference in

the paste, that of Pinxton being "soft," that at New Hall "hard," or later "bone paste." Other marks are the letter P, in Roman or script character, and the letter B (possibly Billingsley). Included in this plate is the melancholy mark "Billingsley Mansfield," which indicates the commencement of that artistic tragedy which ended in the failure of the Nantgarw and Swansea works. Piece marked "Billingsley Mansfield" will be in date between 1801-8. The pieces were bought in the biscuit by Billingsley and painted by him, so that the mark refers only to the decoration; the paste would probably be that of Derby.

XIV

PLYMOUTH

Date, 1768-1770*

THE factory at Coxside, Plymouth, was founded in 1768 by William Cookworthy, an apothecary. He was the son of a Quaker weaver of Kingsbridge, and was born on April 12th, 1705. In his young days he was apprenticed to a firm of druggists in London, and afterwards settled in the famous seaport in pursuit of his calling. At the age of 40 years his intercourse with a traveller from Virginia, who had discovered there both petuntse and kaolin, led him to experiment in the manufacture of porcelain. For many years Cookworthy continued his investigations, and in 1754 fathomed the secret of making true porcelain, and was thus the first to

* Chaffers gives 1772 as the date.

manufacture hard paste in England. Financial assistance was given to him by Thomas Pitt (1737-1793), 1st Lord Camelford, and cousin of William Pitt, "the Great Commoner," and in 1768—two years after he had discovered petuntse and kaolin in Cornwall—a patent was taken out by Cookworthy for the manufacture of "a kind of porcelain newly invented by me composed of moorstone or growan and growan clay." According to Worth, china was being made by Cookworthy before the patent was granted, but the earliest example bears the date of March 14th of the same year.* He is known to have visited Frye at Bow, and may have had an interest in the experiments that were conducted with Cherokee clay at Bristol in 1765.

From the first immense obstacles stood in the way of success, and the impossibility of working at a profit was soon realised. Lord Camelford and Cookworthy lost £3,000. The potters were new to the work and Cookworthy, devoid equally of

* R. N. Worth: "William Cookworthy and the Plymouth China Factory."

technical knowledge and experience, could not help them. The "difficulty of exactly proportioning the ingredients of body and glaze, of mastering the various processes of fabrication in a district remote from any established pottery works, and firing the ware so that it should be brought out of the oven bright and clear, and unstained by the smoke—everything in fact, that distinguishes an established manufacture from an experimental one, must have told very heavily against the success of the Plymouth works."* Accordingly, in 1770, the works were closed and Cookworthy transferred his interests to Bristol. He was a man of high character and devoted, among other things, to science. He had the privilege of dining with Sir Joseph Banks, Captain Cook and Dr. Solander before they set out on their famous circumnavigation of the globe. Cookworthy died on October 16th, 1780.

PASTE.—The paste is hard and of a slight bluish-white tint, it is often smoke-stained and crazed, and shows when held to the

* W. Burton: "English Porcelain." Page 126.

PLATE XXII

PLYMOUTH

(1). Pounce Box, painted with flowers, and slightly "wreathed."

Size: Height $2\frac{1}{2}$". Dia., top $2\frac{1}{2}$"; base $2\frac{3}{4}$". Mark, Symbol for tin, very faint.

(2). Bowl, in underglaze blue, much warped.

Size: Length $4\frac{5}{8}$". Height $2\frac{1}{4}$". Width $4\frac{1}{4}$". Mark, the Symbol for tin and a cross.

Room 139. Case O. No. 723.

These pieces probably belong to the period 1768-70, and show the early attempts at English hard paste, with its defects, warping, and wreathing. W. Cookworthy was an apothecary by calling and not a potter, and was therefore unable to help his workmen, who were new to this particular class of paste. The progress of this paste will be seen in the plates illustrating Bristol, Plates IV, V, and VI.

light the "wreathing" which is so noticeable in the Bristol body (see plate 22). Early examples are coarser, inferior and clumsy, owing to bad firing.* It may be noted that the tone of the Plymouth paste is slightly bluer than that of Bristol, the latter being whiter and clearer. Both are nearly alike in point of hardness. The pieces look almost as if they were *trial* pieces—opaque, the glaze crazed, the body stained, blistered, or cracked. Cracks, indeed, are often taken as signs of Plymouth origin.

GLAZE.—In colour the glaze is greyish white, and, in early pieces, often uneven in substance, causing it to be slightly opaque in places; it is also marked with blisters and smoke stains. During the whole period the glaze was noted for its hardness, infusibility, and high finish or polish.

DECORATION.—Early pieces were decorated with flowers and foliage of more or less conventional design. The colour used was a deep blue-black, painted under the glaze, and in some cases it has run,

* Jewitt: "Ceramic Art in Great Britain."

giving a streaky appearance to the decoration. Later, enamel colours were applied over the glaze, the ornamentation taking the form of birds, landscapes, foliage, and butterflies, and small sprays or groups of flowers. The colouring is of a rich character, and undoubtedly influenced by the productions of early Chelsea. The blue decoration of later pieces shows a marked improvement, the colour being of greater brilliancy. Gilding was employed almost from the beginning, "the gold being first dissolved in aqua regia, and then applied as a paint; after which the glaze was put on." (*Plymouth and Plymouth Dock Telegraph*, December 1st, 1814.) Porcelain in the white and undecorated was largely produced, moulded in low relief in the form of groups, busts, salt-cellars of shell shape, which frequently show the smoke stain. The most typical decoration of the factory was the underglaze blue, applied to the well-known salt-cellars and sweetmeat-stands, which were formed in groups of shells, seaweed, coral and rocks.

PRODUCTIONS.—The nature of much of

the ware will already have been evident, but it included table and toilette services, vases, mugs, figures, bowls, groups, candlesticks, trinkets, salt-cellars and sweetmeat-stands. The two last named articles were almost a Plymouth speciality.

CHARACTERISTICS.—The more prominent features of the product were the hardness of the paste, the glaze, and spiral ridges. Early pieces were specked, unevenly glazed, smoke-stained, while the colour was poorly applied. Later pieces, however, show a marked improvement in make and finish, and the blue, as we have seen, is of greater brilliancy. Another feature consists in the edges of bowls, cups, and other articles being painted a pinkish brown. The shapes and decoration betray the influence of Oriental, and contemporary factories, such as Chelsea and Bow.

Noted Artists.

The chief artists were :

M. SAQUI or SOQUI (whose name is erroneously cited as LE QUOI by some authorities), an exquisite designer and enameller from Sèvres.

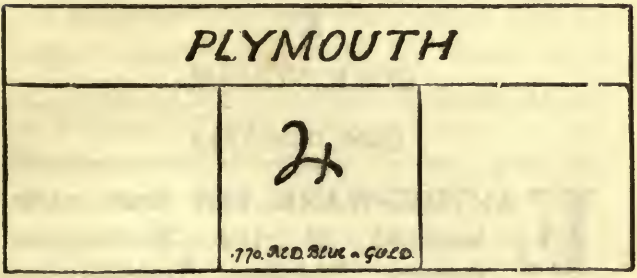
HENRY BONE, R.A. (1755-1834), who acquired a great reputation as an enameller before he became an Academician, and who may almost be said to have been "brought out" by Cookworthy.

Chronology.

1754. Chaffers discovers soap-stone (steatite) in Cornwall.
1765. Experiments at Bristol with unaker, or Cherokee clay.
1766. Probable discovery of kaolin and petuntse in Cornwall by Cookworthy.
1768. Cookworthy's patent for hard paste.
1769. Lord Camelford and Cookworthy lose £3,000 by the Plymouth venture.
1770. Works closed and transferred to Bristol.
1780. Death of Cookworthy.

MARKS.—The mark used by this factory was a simple one, "the sign of tin," or of the planet Jupiter. This was doubtless adopted by Cookworthy as a compliment to the county of Cornwall, whence he derived the china clay and china stone for his manufactures. It appears in blue and colours.

It must not be forgotten that fine vases or figures could only have been made at Plymouth during the latter years of its short life, and also that much good porce-



lain made at Bristol bore the Plymouth mark, in addition to the Bristol "cross." It is quite possible, therefore, that some of the more elaborate pieces marked as Plymouth may have been made in Bristol. The absolute identification of fine pieces bearing the Plymouth mark is a matter of some uncertainty, and baffling even to an expert.

XV

ROCKINGHAM

Date, 1820-1842

EARTHENWARE had been manufactured at the Rockingham factory, Swinton, Yorkshire, as early as 1757, or, according to some authorities, 1745, but no porcelain was made till 1820, when the Brameld family, who had been in possession of the pottery since 1807, began the manufacture of "bone porcelain," under the advice and guidance of Thomas Brameld, a man of undoubted skill in his craft. The factory remained in the hands of the Bramelds until its close in 1842. It experienced many vicissitudes, and would have been closed much earlier had it not been for the generous assistance of Earl Fitzwilliam, on whose property the works were situated. The

chief cause of the failure was the heroic attempt of the Bramelds (George Frederick and John Wager, besides the aforesaid Thomas) to produce a porcelain equal, if not superior to any on the market. To an extent they succeeded, for they were fortunate to win the approval and patronage of William IV., the Duke of Sussex and the Duchess of Cumberland, by reason of the elaborate excellence of their wares. But, in spite of the ungrudging support of many well-wishers, commercial disaster ultimately overtook the concern.

PASTE.—The paste is white and very pure, and not quite so soft as that of Bow or Chelsea. It is very similar in texture to that of Coalport and Chamberlain's Worcester.

GLAZE.—The glaze is a high white, transparent, and somewhat hard and cold to the touch, evenly applied and well finished.

DECORATION.—From the simple brown or chocolate colouring of the earthenware made at Rockingham, the Bramelds in their enthusiasm rushed to the other

extreme in the embellishment of their porcelain. No trouble, labour, or cost, was too great for the production of their over-ornate and lavishly-gilt pieces. Vases of the finest quality as regards paste and glaze were often too massive in form, ponderous in character, and over-decorated. The most elaborate work was applied to those articles, which were frequently fluted, with gilt handles, and decorated with raised and coloured flowers, gilt scrolls, and paintings in medallions of flowers, fruit, landscapes, butterflies, etc. The cover in many cases was surmounted by an animal in gold. Baskets with twisted gilt handles, and sprays, or sprigs of flowers in gold, were an admired product. Another form of decoration which might be deemed almost whimsical was the adorning of the interior of tea and coffee services with floral designs and landscape views. Octagonal plates were devised and coloured in red, gold and green, with the centres in floral ornament, and the outer border in flowers and gilt edges. Copies of the Chinese *famille verte* were very popular. A favourite

colour was a blue of a peculiar tint, somewhat between that of early Worcester and the Longton Hall blue. In addition to this, another popular colour was a magenta, partaking somewhat of the colour of a pink clove. Biscuit china like that of Derby was also manufactured.

PRODUCTIONS.—Vases, tea, coffee, and dinner services, baskets for flowers and spills, groups of flowers, statuettes, ornaments, candlesticks, inkstands, and knick-knacks, constituted the main output, but vases and elaborate services were the really notable products. In its early years Rockingham fired a large number of small figures, which are frequently to be met with throughout the country. Quaintness of subject, and clean finish in execution is their leading feature.

CHARACTERISTICS.—The strongest features of Rockingham china are the overburdened and elaborate decoration, and the superabundance of gilding, which, if magnificent, is badly used. The embossed work, or raised and coloured flowers, gold sprigs, and heavy gilt edging, the mechani-

PLATE XXIII

ROCKINGHAM

Cup and Saucer, in green decorated with rose, shamrock, thistle and leek, and Royal crown. Heavy raised borders in bright and dull gold. Made to order of William IV.

Size: Cup, Height $2\frac{3}{8}$". Dia. $4\frac{1}{8}$". Saucer, Dia. $5\frac{3}{4}$".

Mark, "Griffin" and "Rockingham works, Brameld. Manufacturer to the King," in crimson.

Room 140. Case N. No. 3162.

Rockingham ware represents the high-water mark of mechanical perfection and technical skill, heavy gilding, and paintings lifeless if elaborate. In addition to these costly "Dress" services and huge vases, there were a few figures of some merit.

cal excellence and finish of the painting of the landscapes, etc., may be noted as additional characteristics. The figures and groups are stiff and formal. The body and glaze are of the finest texture, but the production taken as a whole lacks in every essential the artistic fitness and graceful expression of the earlier English factories. It is all *technique*, even to the paintings, which are destitute of everything but elaboration.

Noted Artists.

JOHN WAGER BRAMELD, one of the partners, an admirable painter of flowers, fruit and landscapes, was the principal painter.

Chronology.

1745, or 1757. Earthenware manufactured.
1807. Works acquired by the Bramelds.
1820. Bone porcelain first made.
1842. Factory closed.

MARKS.—The output of the Rockingham factory is easily recognised by its marks, which invariably give the name of the proprietor, Brameld. Early pieces bear the

name Brameld on an oval blue wafer, embossed and stuck to the ware. Biscuit figures, following the Derby lines, are marked with "Royal Rockingham Works—Brameld."

ROCKINGHAM		

Later, the crest of Earl Fitzwilliam, a griffin (forepart of an eagle, with tail and legs of a lion), was added to the name of the factory. This addition took place in 1826, when the earl, as landlord, came to the rescue financially. "Griffin" marks are usually printed in red, sometimes in purple (when the factory name is in script character), and rarely in gold.

XVI

SPODE

Date, 1800

JOSIAH SPODE, *primus*, the founder of the firm, was born in 1733, and spent his earlier years at Fenton, Staffordshire, in the employ of the famous potter, Thomas Whieldon. In 1754 he started in business on his own account, manufacturing earthenware, and in 1770 purchased a factory at Stoke-on-Trent, which had been carried on by Turner. Here he was assisted by his son, also called Josiah, who was born at Stoke in 1754, and, after spending some time at the factory, went to assist William Copeland, the London agent of the factory. Copeland, originally a traveller in the tea trade, had established relations with Spode by proposing to sell the latter's tea services to his clients.

The offer was accepted, and ultimately Copeland was induced to take charge of the London warehouse, whilst Spode superintended the factory. The business outgrowing the first warehouse in Fore Street, Cripplegate, the firm opened, in 1779, larger premises in Lincoln's Inn Fields, on the site of the Duke's Theatre, which was founded by Sir William D'Avenant in 1662. In 1797 the elder Spode died, and his son Josiah, returning to Stoke, took Copeland into partnership, and in 1800 started the manufacture of porcelain in addition to earthenware. Spode the second was the introducer of bone as well as felspar, which greatly added to the quality of the paste and to the ease of firing. He died on October 6th, 1827, and the business was carried on by the third Josiah Spode, who died two years later. Spode the second exerted a very healthy influence. By 1800 both Worcester and Derby were growing a little old-fashioned, and the rivalry of this factory—which had for its head a man who was a good potter as well as of excellent business capacity—supplied the necessary stimulus.

Though Spode and Coalport were not classical factories like Bow, Chelsea, Derby, and Worcester, they filled an all important part. Indeed, they alone survive, or rather it is their paste which survives.

In 1833 the factory was purchased by William Taylor Copeland (1797-1868), son of the first William Copeland, who died in 1826. W. T. Copeland, who became Lord Mayor of London in 1835, took into partnership Thomas Garrett in the same year, the title of the firm being Copeland and Garrett. The partnership was dissolved in 1847, and from that date the name of Copeland has been maintained to the present day.

PASTE.—The paste cannot be classed either as soft or hard. It was of a composite nature, being a union of the two pastes, owing to the presence of pure felspar and bone-ash : the felspar was obtained chemically and mixed with bone, kaolin, and stone. In colour it was white, translucent, without being too glassy and "thin-looking," and was fine in quality and well potted. The particular interest about it is that it is a standard Commercial Bone

PLATE XXIV

SPODE

Teapot and Stand. Printed in black and enamelled in colours in Chinese taste. Gilt knob and lines.

Size: Teapot, Length $6\frac{3}{8}$". Height $5\frac{5}{8}$". Width $5\frac{1}{8}$". Stand: Length $7\frac{1}{4}$". Width $5\frac{7}{8}$". Marked "Spode" in black, and "2083."

Room 140. Case 6. No. 592. 592*b*.

Spode body represents the union of the hard and soft pastes (bone, kaolin, stone, and felspar). It is a very white ware, with a soft, fine glaze, the colours always rich. The ware was thrown and turned on the lathe, and a portion of the Stand in this illustration shows the marks of this very clearly. Almost as much "Crown Derby Imari" was made by Spode as at Derby, and usually far superior in quality. It is an interesting factory as having set a "standard" of paste for the whole of Europe and America.

Spod

Paste which has taken its place not in England only, but also in Germany, France, Sweden, and the United States. Had they achieved nothing else, Spode and Minton would have won the utmost credit. In 1805, a paste of great density was introduced by Spode, which was used for making an opaque porcelain or ironstone china, and which in consequence of its greater durability enjoyed for a period a wide sale in France.

GLAZE.—The glaze was white, soft, and translucent, and of high finish and evenness. Its surface has been happily described as a "satin finish."

DECORATION.—There is little doubt that the decoration was largely influenced by the Derby factory. This is especially noticeable in the well-known Derby "Japan" pattern. Oriental designs were also copied, but, taken as a whole, the ornamentation reflected the fashion, taste, or art of the period, the form and decoration of the porcelain were somewhat severe and classic. Vases of heavy shape with convoluted handles, painted with landscapes, birds, or

flowers, in panels or vignettes, dessert services of Eastern design and brilliant colouring, gold, red, yellow, and deep blue, being greatly in evidence, were amongst the principal products. The dinner services often bore geometric patterns in rich colours, and heavy gilding was much in vogue. The flower painting was equal to that turned out at Derby, and the softness of the glaze, which absorbed the rich colouring, gave a depth and finish which are almost a characteristic of Spode porcelain. The deep underglaze blue was extensively adopted for the opaque porcelain and ironstone china.

PRODUCTION.—The production of this famous factory comprises practically everything that it is possible to express in porcelain. The only omissions were figures, groups, or statuettes,* which were not fashioned until the introduction, in 1846, of the Parian body, which was an attempt to solve the riddle of the Derby biscuit body.

* Messrs. Copeland and Sons inform me that they "believe that Spode made figures in the style of Bow and Chelsea, but not groups or statuettes."

CHARACTERISTICS.—Although there is no one conspicuous characteristic of Spode porcelain, doubtless, as Church states, "it is distinguished for its mechanical perfection. The potting is excellent, the body uniformly translucent, the glaze smooth, and the gilding solid and rich in tone.' Pseudo-classic in style as many of the costlier pieces were, reflecting not only the taste of the period, but also imitating contemporary factories, yet the brilliant and rich colouring, the heavy gilding, the softness and finish of the glaze, impart a distinction to the ware, which may, indeed, be not improperly regarded as features of Spode porcelain.

Chronology.

1754. J. Spode I. starts as earthenware manufacturer.
1770. Purchases Turner's factory at Stoke.
1797. J. Spode I. dies and is succeeded by J. Spode II. Copeland, the London agent, becomes partner.
1800. Porcelain first made.
1827. Death of J. Spode II.
1829. Death of J. Spode III.

1833. Copeland takes over the works.
1835. Garrett becomes partner.
1847. Partnership dissolved. Copeland sole proprietor.

MARKS.—The inexperienced collector will do well to differentiate between the porcelain and earthenware marks of the Spode factory. The marks themselves follow the history of the factory with great precision, and afford a distinct clue to the date of any particular piece. The earliest mark is the word "Spode," either in Roman or script characters, impressed or painted over the glaze. The introduction of felspar and stone porcelain is duly recorded upon these two classes of ware. These marks appear either impressed, painted, or printed. Then follow the Copeland and Garrett marks (1833-47), and finally the interlaced C for Copeland in simple form (1847-51), followed by a more ornamental version, usually in chrome green. The more recent marks are usually accompanied by a mark descriptive of the pattern used in decoration, such as the "Castle," "Turk," or "Milkmaid."

SPODE

SPODE

No 1 Red.

No II
As Above
in
Sepia

Pink

1833 1847

1847 1851

Green after 1851

B. Tyrrell. dito

XVII

SWANSEA

Date, 1814—(*circa*) 1824

ALTHOUGH earthenware was manufactured at Swansea in 1764, if not earlier, it was not till 1814 that porcelain was made at the Cambrian Pottery, when Lewis Weston Dillwyn (1778-1855) arranged with Billingsley and Walker to transfer their talents to Swansea from Nantgarw. Dillwyn was descended of Breconshire stock, but his father had resided for a considerable period at Higham Lodge, Walthamstow, in Essex. He took up the study of botany, but his father having acquired the pottery works at Swansea in 1802, the son went thither in the following year to take over the management of the concern. His pursuit of science displayed

itself in the porcelain he manufactured, for the ware became famous for the faithful—perhaps even *too* faithful for the purposes of decoration—and spirited manner in which flowers, butterflies, birds, shells, and the like, were represented in the designs.

Although the process of evolution had been slow, every stage of progress was of an interesting character. The first productions were salt-glaze stoneware, succeeded by transfer earthenware, opaque china or ironstone ware, and finally, in 1814, soft-paste porcelain was manufactured under the direction of William Billingsley and Walker. These two artists only remained at Swansea three years, returning to Nantgarw in 1817. From that date till the close of the factory, in 1823 or 1824, the manufacture was carried on by Bevington and Co., who had purchased the business from L. W. Dillwyn.

PASTE.—The paste was soft, white, translucent, and of a glassy nature. At first it was similar to that of Nantgarw in every respect. Dillwyn then "set about improving the composition . . . by adding soapstone or Ravlin to harden the body and make it

more manageable" * as there was much waste in the firing. During the later period, dating from the departure of Billingsley in 1817, Bevington introduced a harder and less satisfactory paste, which was thick, heavy, plain, slightly greenish in tint, and less translucent. The transparency of the body produced by Billingsley at Swansea and Nantgarw has never been surpassed.

GLAZE.—The glaze was the same as that used at Nantgarw, being white, of great transparency, but frequently crazed by firing. From 1817, the date of the introduction of the harder paste, a glaze of a dead white was produced. This glaze was decidedly inferior, and the surface of it has been described as being wholly wanting in richness, and often badly "pig-skinned," that is, instead of a rich smoothness, it had a "leathery texture."†

DECORATION.—The decoration consisted principally of flowers, fruits, figures, insects, and birds, scientifically treated, the

* R. L. Hobson: "Catalogue of English Porcelain in the British Museum." Page 126.

† W. M. Binns: "The First Century of English Porcelain." Page 210.

rose painting of Billingsley and his fellow-artists being specially noticeable. Another feature which has been remarked as distinctive of this factory are the ornamental borders modelled in low relief, especially on the rims of plates.* A further conspicuous point in the decoration is that much of the floral painting consists of *stemless* flowers in groups. Embossed flowers and scrolls were practised, the embossment generally being left uncoloured. Transfer printing was utilised for the outlines of flower and fruit pieces. Landscape in colour was a favourite design, with a floral border for plates; sprays of flowers scattered over a piece constituted a familiar method of embellishment. Gilding, artistically applied, was employed in moderation. A small quantity of biscuit porcelain was produced, supposed to be the work of an artist from the Derby factory, during the Bevington period.

PRODUCTION.—The goods turned out included dinner, dessert, tea and coffee services, jugs, plates, bowls, baskets, vases.

* W. Burton: "English Porcelain." Page 166.

PLATE XXV

SWANSEA

(1). Plate, painted scientifically with picture of the Hoopoe. Dilwyn paste. Formerly in possession of Mrs. Dilwyn.

Size: Dia. 8⅛". Marked "Swansea" and "Hoopoe." The name of the bird or flower was usually indicated on the back of the piece.

Room 140. Case G. No. 3490.

(2). Dish, portion of breakfast service, painted with wild roses, in the Billingsley manner.

Size: Length 10¼". Width 7¾". No mark.

Room 140. Case G. No. 107b.

Examples of the two Swansea pastes and styles. Dilwyn being a naturalist used the work of his illustrators for the decoration of his china. Artistic effect was sacrificed to scientific accuracy.

Swansea

CHARACTERISTICS.—The chief characteristics of early Swansea are its translucent paste, and its similarity to that of Nantgarw, while from 1817 to the close the "duck-egg" colour of the body, with its hard quality and dull appearance, is the principal feature. The painting of flowers, fruits, insects, and birds, is remarkable, for the reason already suggested, for its artistic and finished excellence. Nor should it be overlooked that the scroll work and embossed bodies in low relief, chiefly noticeable on fruit dishes and plates, are in the nature of characteristics.

Noted Artists.

WILLIAM BILLINGSLEY, whom we have met with at so many factories.

POLLAND, THOMAS PARDOE, W. WESTON YOUNG, were mainly responsible for the flower designs, many of which were extremely chaste, while others were more formal and conventional.

COLELOUGH, to whom was entrusted the painting of birds.

MORRIS, who undertook both flowers and fruits.

THOMAS BAXTER (1782-1821), perhaps the "handy man" of the establishment; had studied at the Royal Academy Schools with B. R. Haydon. He is said to have enjoyed the patronage of Lord Nelson, and was so imbued with the artistic sense as to introduce figures from the works of Sir Joshua Reynolds, Benjamin West, and other painters. Among his most celebrated achievements as a porcelain designer is the Shakespeare Cup, or Goblet, decorated with scenes from certain of the plays, a piece which has been described as "remarkable rather for ingenuity than for good taste." He came from the Chamberlains of Worcester to Swansea in 1816.

BEDDOES, the best renderer of heraldic decorations.

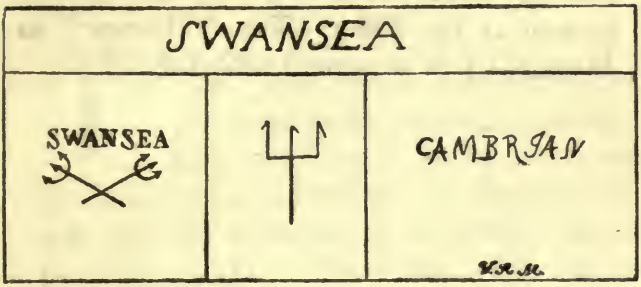
Amongst the designers who did not specialise were :—

D. EVANS, EVAN EVANS, WILLIAMS, who, it may be reasonably surmised, were Welshmen of artistic taste and capacity.

SWANSEA

Chronology.

1803. Dillwyn manages the Cambrian Pottery.
1814. Billingsley and Walker join the works.
1815. Billingsley's paste at its best and worst (over 50 per cent. of failures).



1816. Baxter arrives from Worcester.
1817. Billingsley leaves (owing to trouble at Worcester).
1818. Bevington buys the works.
1819. Baxter goes to Flight at Worcester.
1822. Rose of Coalport buys the moulds. Closing of works.

MARKS.—The marks of the Swansea factory are remarkable inasmuch as they are clear, straightforward, and free from

any suggestion of those belonging to other factories. They comprise "Swansea" and "Cambrain" in script or Roman, painted in red or impressed, and the trident either singly or crossed. The words "Dillwyn & Co." are sometimes found impressed. Mr. Dillwyn's natural history subjects frequently bear the name of the bird or flower depicted as well as the mark. The "Hoopoe" in Plate XXV is so named with the mark.

XVIII

WORCESTER

Date 1755

TO Dr. John Wall (1708-1776), a physician and chemist of considerable attainments, and a lover, and to some extent practitioner of the fine arts, was due the founding of the world-famous porcelain works in Worcester. His experiments as to the nature of the best ingredients of porcelain were so successful that, in 1751, together with other proprietors,* he established a great factory by the Severn; operations being conducted in Warmstry House, and other buildings erected to accom-

* The number of partners was thirteen. They were all Whigs and the large proprietary was a political device to increase the Whig vote. The capital consisted of forty-five £100 shares, of which five were assigned to Dr. Wall and William Davies, the manager, for the "secret."

modate the process. Almost from the very inception fortune smiled upon the enterprise, so long, at least, as Dr. Wall was able to take an active part in the business. After his death a brief period of decadence supervened, and in 1783 the factory was disposed of to Mr. Thomas Flight, the London agent of the Company, under whose control the former prosperity was rapidly regained. At this date Robert Chamberlain, who was one of their best decorators, resigned, and began business on his own account, first as a decorator of porcelain, obtained in the white from Caughley, and a few years later, in 1789, as owner of a factory at Diglis, Worcester, under the title of Chamberlain and Son. In 1793 Martin Barr joined Joseph Flight, and in 1840 Messrs. Flight and Barr and Messrs. Chamberlain amalgamated, and the plant and moulds were removed from Warmstry House to Diglis. In 1850, Mr. W. H. Kerr and Mr. Edward Lilly became partners, and in 1852, Mr. R. W. Binns was admitted. In 1862 Messrs. Kerr and Co. disposed of the business to The Royal Worcester Porcelain Co., Ltd.

PASTE.—The composition of the body may be divided into three periods. Of the first (1751 to 1768) the main characteristic was a glassy frit, slightly opaque, white in colour, but showing—what became a marked Worcester feature—a tint of green when looked through. The early paste was the hardest then known, harder than that of Bow or Chelsea, and so withstood hot water better than any ware upon the market. This durability was a recognised feature, indeed, there was always something "quite English" about the factory in those little matters that mean so much. For instance, the moulds were sunk like dies (the old salt-glaze method). Such things largely contributed to the early prosperity of the Worcester works. Although steatite (soapstone) was known, and had been used towards the middle (1758) of the first period, it was in the second period (1768-1783), under the management of the Flights, that the body was largely composed of steatite and a glassy frit. It had been introduced to furnish greater plasticity, but in effect it lacked the translucency of the earlier

products. In the third period (1783-1793) the paste was composed of bone-ash, china-stone and china-clay, and in purity, fineness, and translucency was equal to that of the first period. It was during the *régime* of the Chamberlains—which may alternately be considered as a fourth period (1793-1830)—that the famous "Regent" body was made (1811), but its production was so costly that it was soon abandoned.

GLAZE.—At first the glaze was white in colour, and although hard, of agreeable softness to the touch, while it was free from crazing. However, it contained a large percentage of lead, which frequently caused it to discolour. Later, ground Oriental china was introduced as a constituent, besides oxide of tin, which gave this glaze a beautiful opalescence. During the whole period the glaze was well applied, and evenly distributed over the surface.

DECORATION.—The first period was noted for its simplicity, and, as in contemporary factories, Oriental patterns, including Nanking ware, were extensively copied. The designs were painted in light blue, and the

shapes were often fluted, bore mounted ornament, or followed the forms and designs of silversmiths' work. Flowers, foliage, fruit, exotic birds, and Chinese figures, were favourite subjects. Open-work or interlaced baskets with applied flowers, fruit dishes, pickle dishes, sauce-boats, sweetmeat-stands of brick and shell work, table services, were all decorated with patterns in underglaze blue. Seldom used at first, and then sparsely, gold soon became one of the features of Worcester. Services were embossed with flowers, the fine embossment being a great feature. It was during the early period that the famous imitation of Chinese eggshell porcelain was manufactured.

The second period begins in 1768 with the arrival of artists from the Chelsea factory, and from this time date the elaborate decorated pieces which were the pride and glory of Worcester. "Powder blue" and "scale blue" were introduced and employed beneath the glaze, the groundwork of the piece often being of *one* colour, powder blue, scale blue, turquoise, canary

PLATE XXVI

WORCESTER

Basket, open work, with embossed flowers, painted with flowers in underglaze blue

Size : Length 9″, Height 2¾″, Width 7½″. Mark, Open Crescent in blue.

Room 139. Case M. No. 520.

Worcester is essentially an English factory. The moulds were excellent, and carefully made. The blue ware was a great feature ; and in this respect Bow, Worcester, and Lowestoft are very similar. Early Worcester blue is inky in colour. Its advantage over other factories was the hardness of the paste and glaze, which stood hot water better, and was less liable to scratches than that made elsewhere. It is always good, well made, refined and quiet in its early periods.

The open crescent is usually considered to belong to the hand-painted ware.

yellow, purple, copper green, or apple green, with a portion left in the white forming a panel lozenge or "reserve," on which the gorgeous tropical birds, fruit, flowers, figures, and landscape designs, were enamelled. Vases of large sizes in imitation of Sèvres or Dresden were also fashioned, painted with views, birds, or figure subjects, the last generally lavishly gilded. In form many of these vases were fluted, or octagonal, but in every case elaborately designed, of distinguished beauty and artistic workmanship. It was during this period that the intense blue (*gros bleu*), remarkable for its depth, opaqueness, and dead surface, was first employed. It was utilised largely for enamelling in sprays and stripes. Another decoration of the same era consisted of "delicately drawn sprays of wild rose with leaves, birds, and flowers, is embossed in the paste."*

With the sale of the works to Flight, in 1783, the third period was entered, the decoration continuing on much the same lines, but gradually yielding to severer

* W. Burton: "English Porcelain." Page iii.

PLATE XXVII

WORCESTER

Cup and Saucer, powder blue, with fan-shaped reserves, painted with Chinese landscapes.

Size: Cup, Height 2¼", Dia. 2¼". Saucer, Dia. 4¾". Mark, "Square" and "Open Crescent."

Room 140. Case I. No. 3271'01.

The blue of Worcester falls under five headings: (i) Underglaze (Plate XXVI), (ii) Powder, in which the colour was dusted on, (iii) Scale, like a fish's body, (iv.) Mazarin (Plate XXVIII), and (v) Enamel, which was not unlike the blue used at Derby. This plate should be compared with the Lowestoft saucer (Plate XVII, No. 2). Powder blue dates from about 1770. Enamel blue is slightly later. These improvements may be due to the arrival of "hands" from Chelsea in 1764.

forms and simpler ornamentation. Although richly designed and decorated pieces were still produced, on the whole they cannot be said to have reproduced the charm of the earlier period. The colours are cruder and harder, and the painting is mechanical, but the workmanship was admirable in quality and *technique*. The visit of George III., accompanied by Queen Charlotte and the Princess, in 1788, was doubtless the cause of the ornate and highly-finished "dress" services afterwards produced, but the commercial and mechanical element was slowly but inevitably crushing the artistic spirit, and, as Church states in his "Handbook on English Porcelain," "the heavy pseudo-classic forms, the laboured painting, and the exuberant gilding that were now in vogue, gradually displaced the last traces of the grace, freedom, and simplicity, of the earlier time." The lavish use of gold, the ugly gadrooned edges to plates, the flat, uninteresting colours, and the immense coats-of-arms which characterise the services produced during the latter years of the eighteenth century and the beginning

PLATE XXVIII

WORCESTER

Jug and Cover, in "gros bleu," with white reserves, and gold scrolls painted with exotic birds.

Size: Height 5⅝", Width 3¾". Mark, "Square."

Room 140. Case J. No. 535'68.

A typical piece of Worcester. "The old Worcester" of popular taste. This work was begun about 1768, at which time the Chelsea painters came to Worcester. Compare the style of the piece with the "claret" dish of Chelsea, Plate IX, with which it has much in common as regards decoration. Such pieces are by no means cheap, but are perhaps an allowable extravagance to the collector. See note on Worcester "blues" accompanying Plate XXVII.

of the nineteenth, show how successfully the painters and gilders had suppressed the higher elements of human handiwork, and achieved results mechanically perfect, but the very prose of porcelain. The royal patronage had not proved an unmixed blessing. Increased attention was consequently paid to "dress" services in which the craftsmanship counted for more than aesthetic qualities. The beautiful blue and white gave place to Sèvres and Dresden models, and distinction betrayed a marked tendency to yield to vulgarity. As the old men died off, the young men who replaced them followed on their lines but lacked their knowledge, experience, and taste.

With the close of the third period, in 1793, when Barr was taken into partnership, mention should be made of contemporary Worcester factories—those of Chamberlain and Grainger. This is sometimes described as the fourth period, or the period of the Three Factories. After Robert Chamberlain had left Flight, he started (as already recorded) decorating porcelain obtained

in the white from Caughley, in, or possibly before, 1786. In 1789 he and his son opened a factory (the site of the existing Royal Worcester Porcelain Company), which was chiefly noticeable for its production of "services" made for Royalty and others. These were of elaborate design, and richly gilded, often having coats-of-arms. Another kind of decoration was an imitation of Japanese patterns, somewhat similar to the Derby Japan. The Chamberlains also made buttons, which were composed of clay, powdered and pressed by the dry process. Grainger's factory (1801) turned its attention to "useful" ware, not producing very much in the way of fine pieces. The work was good, the cobalt blue being excellent. Japan patterns—following Derby—were freely made.

PRINTING.—As already mentioned in the introductory chapter, it is a much-vexed question whether the introduction of printing by transfer originated at the Battersea Enamel Works or at Liverpool. There is, however, no doubt that it was in use in 1757 at Worcester, as the well-known mug,

bearing the head of the King of Prussia, and date in that year, testifies conclusively. The printing was done over the glaze, and the colours used were jet black enamel, deep red, and pale purple. Later, printing under the glaze was resorted to, the date fixed for this advance being about 1770, since no piece has been found before that year. The principal engraver was Robert Hancock (1730-1817), who came from the Battersea Enamel Works in 1756, and remained at Worcester till 1774.

PRODUCTION.—The products embraced table ware, tea and coffee services, mugs, jugs, vases, beakers, but there is still some doubt as to whether figures were manufactured. The factory was specially noted for vases and elaborate services.

CHARACTERISTICS.—The early productions were Oriental in shape and decoration, plain, or slightly embossed, or fluted ; the cups were without handles. The underglaze blue was of a pale tint, and gold was rarely used. Following this came the impressed work—the trellis, diaper, artichoke, and pine-cone patterns. The blue became

PLATE XXIX

WORCESTER

(1). Saucer, Kakiyemon pattern (Japan taste), partly underglaze blue, partly painted in colours, with chrysanthemum.

Size : Dia. $4\frac{3}{4}$". Mark, " Square."

Room 140. Case J. No. 4797'58.

(2). Saucer, Kakiyemon pattern (Japan taste), partly underglaze blue, partly painted in red, green, and gold.

Size : Dia. $7\frac{1}{8}$". Mark, Imitation Japanese.

Room 139. Case L. No. 517.

Japanese patterns always exercised a fascination on English decorators. Chelsea, Derby, Spode and Worcester produced Anglicised versions, varying somewhat. Compare the Saucer No. 1 with the Crown Derby example, Plate XIV, No. 2. The Worcester effects were perhaps the most happy of any. The band of underglaze blue surrounding the chrysanthemum in the centre of each piece is peculiar to Worcester.

deeper in colour, and was resorted to for the decoration of flowers, foliage, bands and borders ; rose sprays with buds, flowers, and leaves, being very common. The second period, largely due to the influence of the Chelsea artists, is remarkable for its elaborate and gorgeous decoration, the beauty and richness of the pieces produced, and the lavish use of gold—" good in quality and distinguished by great care in execution."* The third period is hall-marked by over-elaboration, and the characteristic finish of every piece produced.

Noted Artists.

The engravers were all competent men. The most noted were :

ROBERT HANCOCK and his pupils.

JAMES ROSS, VALENTINE GREEN (1739-1813), destined to attain to greater distinction in mezzotint, as Malcolm C. Salaman narrates in his standard work on " The Old Engravers of England."

THOMAS BAXTER, who was with Flight

* W. M. Binns : " The First Century of English Porcelain." Page 68.

in 1814, went to Swansea in 1816, returned to Flight in 1819, and then went to Chamberlain, with whom his service was short, for he died in 1821.

Amongst the painters, who, curiously enough, did not win the permanent reputation of such engravers as Valentine Green and Robert Hancock, were :—

JOHN DONALDSON, who was responsible for some superb specimens.

O'NEALE, whose work was certainly worthy of the factory.

DYER.

C. C. FOGO.

M. MILLS.

WILLINSON, of Chelsea, who painted exotic birds.

WILLIAM BILLINGSLEY was at Worcester in 1808, probably in connection with S. Walker's enamel furnace, as he does not seem to have done much painting.

Chronology.

1751. Original works founded by Dr. Wall.
1754. Chamberlain apprenticed.
1756. Hancock comes from Battersea. London depôt advertised.

1757. King of Prussia mug.

1758. Advertisement in *Aris's Birmingham Gazette.*

1759. Holdship (an original partner) sells out.

1760. Steatite (soapstone) used about this time. Bone-ash used sparingly.

1764. Holdship sells steatite secret to Duesbury. Arrival of Chelsea painters.

1767. Sale at Spring Gardens, Charing Cross, London.

1768. Giles decorating Worcester biscuit in London.

1769. Public auctions. Only four or five sets of beakers advertised. One set of three fetched £8 15 0 (worth to-day £400).

1770. Sale at Giles's in Cockspur Street, London. Strike of painters in blue. First printing in underglaze blue.

1771. A hundred and sixty hands, including many boys, employed.

1772. John Wall II. buys in the works for £5,250 (original capital £4,500).

PLATE XXX

WORCESTER

Sucrier, in canary yellow and gold.

Size: Length 5¼", Height 5½", Width 4¼". No mark.

Room 140. Case K. No. 631'05.

The Worcester canary yellow was one of a series of ground colours, which date from about 1768, a period of great expansion, and of larger and more elaborate pieces, and new decorations. They include canary (not a Chelsea colour) apple-green, sea-green, and turquoise blue. Worcester at this time had entered the field on Chelsea lines. The class of work deteriorated towards 1783. "Amalgam" gold replaced "leaf" gold, and the distinction of the earlier work became showy and vulgar, owing to miscalculated improvements under Joseph Flight, who succeeded Dr. Wall.

The piece is probably from Chamberlain's Factory.

Second company formed. Hancock partner.

1774. Hancock leaves, taking £900 as his share.

1776. Death of Dr. Wall. Works begin to decline.

1783. Joseph Flight purchases works for £3,000. William Davies, first manager, retires.

1784. Costly work discontinued.

1785. Chamberlains (father and son) decorate Caughley china at Worcester.

1786. The Flights—Thomas in London, Joseph and John in Worcester.

1787. Jealousies between rival firms.

1788. George III. visits Flight's. Chamberlains manufacture porcelain.

1789. Chamberlains build new works (the present ones). Bat-printing.

1790. Chamberlains' opaque paste.

1791. Humphrey Chamberlain, painter, born.

1792. The Clarence (so-called "Nelson") service made at Flight's.

1793. Flight and Barr partnership.

1800. Barr experiments in paste.

PLATE XXXI

WORCESTER

Bell Mug, printed in black transfer, with portrait of the King of Prussia.

Size: Height $5\frac{5}{8}$", Maximum Dia. $3\frac{3}{4}$". No mark.

Room 139. Case 17. No. 549.

The question of printed ware is a vexed one. The process was probably introduced at Worcester by R. Hancock, who used it at the Battersea Enamel Works, and who had done similar work on a small scale at Bow. The date of this Mug is 1757. It was an instantaneous success, being cheap and popular. Other subjects followed: the Marquis of Granby, Pitt, Georges II. and III., and Queen Charlotte. The piece is signed R. H. Worcester, with an anchor. This may either stand for R. Hancock, or Robert Holdship—more probably the latter, who used the anchor as a "rebus" (Hold-ship). Thomas Carlyle, in his "Frederick the Great," makes some caustic remarks descriptive of this piece.

The KING of PRUSSIA &c.

1801. Grainger, nephew of Humphrey Chamberlain, starts his factory.
1802. Nelson visits Chamberlains.
1805. Lawsuit anent the "Nelson" service.
1806. Cumberland service.
1807. Barr, Flight and Barr.
1808. Billingsley at Worcester.
1810. Final change in paste. Walker invents an enamel furnace. He and Billingsley break their contract and flit to Nantgarw.
1811. Chamberlains' "Regent" china. "Regent" service (424 pieces) costs £4,000.
1812. Grainger, Lee and Co.
1813. Flight, Barr and Barr.
1814. Baxter, painter, at Flight's.
1816. Baxter leaves for Swansea. "Princess Charlotte" service.
1817. Trouble with Dillwyn over Billingsley.
1819. Baxter returns to Flight's, then goes to Chamberlains'.
1821. Death of Baxter.
1829. Death of Joseph Flight. Messrs. Barr sole proprietors.

1830. Chamberlains' competition keenly felt.

1840. Amalgamation of Barr and Chamberlain as joint-stock company.

MARKS.—The marks of Worcester must be approached with some circumspection, since they are numerous, and represent not one factory, but three, working side by side, and turning out porcelain very similar in all respects. Moreover, the record of the Worcester undertaking is long, and its vicissitudes and changes of proprietorship many and confusing.

The earliest marks of all are probably the workmen's marks found on page 311, and arranged in the two first rows; they are usually found on small wares, but must never be considered as "factory" marks. Mention of them is only made in this place on account of their chronological importance.

The Worcester factories are three in number:

Dr. Wall, 1751-1840
Chamberlain, 1789-1840
Grainger 1801-1889
} Amalgamated 1840 } Royal Worcester Porcelain Works, 1889.

The parent factory, that of Dr. Wall, adopted first of all the letter W as its mark, having reference in it to either Worcester, Dr. Wall, or Warmstry House, where the factory was first established. Variations of this letter W are shown. It was used from 1751 to 1783. It was very commonly pirated by other factories, and collectors should remember this, more particularly when examining the so-called "Worcester" which was made at Lowestoft. The second mark was the crescent, which was used certainly for fifty years from the commencement of the factory. It was probably adopted from the Warmstry arms, which were carved on the panels of one of the rooms in the factory. It is sometimes "open," sometimes the outline is "filled" with shading. It is generally conceded that the open crescent was used on hand-decorated pieces, the filled crescent being reserved for "printed" ware. Rare examples are the filled crescent with the letter E and the reversed crescent with a face.

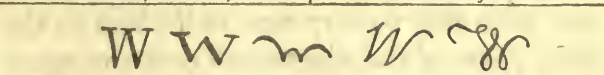
In 1783, an addition was made to these original factory marks on the purchase of

the factory by Joseph Flight. The word "FLIGHTS" being impressed either with or without the painted crescent. There was probably good reason for this distinct marking of the ware, for Robert Chamberlain was at this time decorating and selling Caughley ware in Worcester, an industry so prosperous that he shortly entered the field as a manufacturer of china and opened the Diglis Works, which are in existence at the present day. The Flight signature may be either in Roman or script character. In 1788 George III visited the works, when the inevitable crown was added to the original mark, as at Derby.

In 1793 Martin Barr was taken into partnership and a Roman B is found scratched on ware of this and subsequent years; his name was also added to the "Crown Flight" mark. From 1793 till 1840 the works remained in the hands of these two families, the rise of younger members to partnership being chronicled in the marks: "Barr, Flight, and Barr," "Flight, Barr, and Barr."

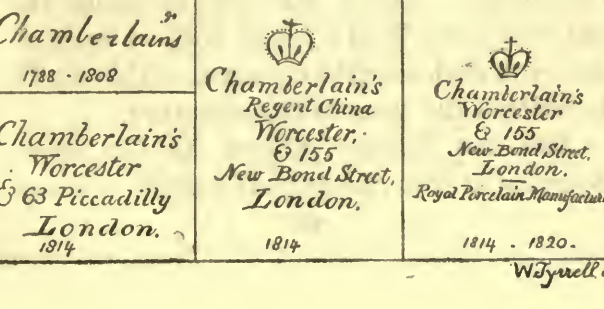
The Chamberlain factory at Diglis (now the Royal Worcester Works) adopted the plain

WORCESTER: WALL PERIOD.



FLIGHT PERIOD

CHAMBERLAIN PERIOD



W. Tyrrell delt.

signature " Chamberlain's " in 1788, painted with or without the word Worcester. Business with this factory was at its best in the early years of the nineteenth century, when three marks were used. " Chamberlains Worcester & 63 Piccadilly, London," painted, and two similar designs surmounted by a crown, printed. The crown indicates the patronage of the Prince Regent, and the celebrated but costly " Regent Paste." All subsequent marks were printed with the exception of the bold Roman CHAMBERLAINS of 1847-50, which was sometimes impressed.

The amalgamation of the " Chamberlain " and " Wall " factories took place in 1840.

Subsequent marks are those of Messrs. Kerr and Binns: K. and B. in chief on a shield, the year on a fess, and the word " Worcester " on a ribbon crossing the whole diagonally. Other late marks show the old Worcester W in a circle, with or without a crown, enclosing the crescent, within which is written the year of manufacture.

The last factory, known as Graingers, founded in 1801, adopted the mark " George

WORCESTER: CHAMBERLAIN CONT:

CHAMBERLAIN & CO.
WORCESTER
155 NEW BOND STREET
& NO 1
COVENTRY ST
LONDON.

1840 1845

Chamberlain & Co: Worcester.

1840 1845.

CHAMBERLAINS

1847. 1850

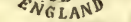
1850 1851

LATER MARKS

1852 · 1862

1862 _ Present Day.

Grainger & Co
Worcester
acquired 1889.



Still used upon
Semi Porcelain

IMITATIONS OF OTHER FACTORIES

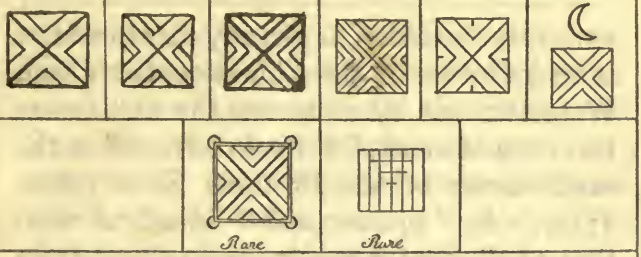
W Tyrrell delt:

Grainger, Royal China Works, Worcester," in script, or later "Grainger, Lee & Co.," in either Roman or script; their last mark, a shield, having a canton and three martlets, was purchased with the factory by the Royal Worcester Works in 1889, and is now reserved for semi-porcelain.

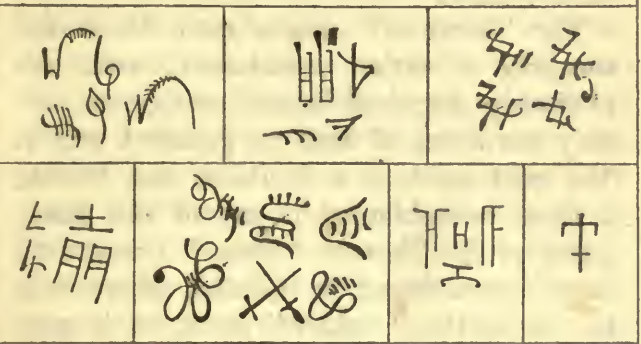
Setting aside these factory marks, which indicate very clearly the changes of ownership, there remain a considerable number of marks, which cannot fail to be of interest to the collector. Among the imitations are the swords of Dresden and the Sèvres mark, crossed darts similar to that of Bow, possibly used by a Bow hand working at Worcester, and the Chantilly hunting-horn. Although the word "Chantilly" frequently appears on Derby porcelain, Worcester seems to have been the only factory to borrow the actual mark.

The Worcester "square mark" is so familiar that it deserves a class to itself. Collectors should be profoundly distrustful of specimens bearing this mark, it is a special favourite with the dishonest dealer. The square will be seen in the illustration to be

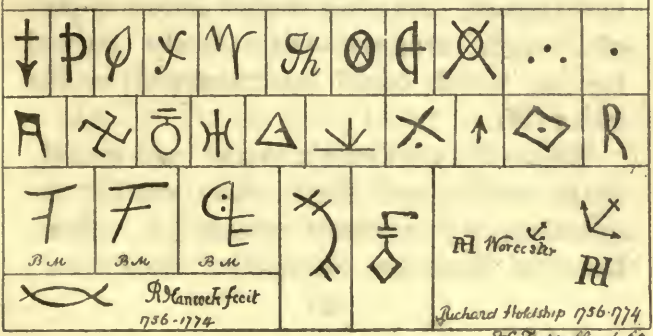
WORCESTER: SQUARE MARKS.



ORIENTAL MARKS



WORKMEN'S MARKS



variously fretted. As already mentioned, it is an imitation of the Chinese potter's seal. Worcester was by no means the first to use this form of mark, for it is to be found on the earthenware of the Brothers Elers (1690-1710). A "square seal" identical with that of Worcester was in use in China from 1662 to 1722.

The "oriental" marks next illustrated comprise a varied assortment, some are obviously disguised letters or figures, notably the letter W and the figures 6 and 4. The next mark is a fictitious one, having a faint resemblance to one of the many forms of the Chinese "Shou" (longevity) mark, often found in Holland, where it is known as the "Spider" mark, or it may be a garbled version of the "Fu" (happiness) mark. Another series shows a pair of swords crossed, with freely curved figures, which could be construed as the letter W.

The early workmen's marks are usually quite small, and may quite readily be mistaken for a stray splash of colour. Dots of blue are recognised workmen's

marks. Frequently it will repay the collector whose Worcester bears no "factory" mark to examine carefully the rim of the base, or the base itself, for these tiny signatures. Two examples of what is known as the T. F. monogram are given. The first is identical with that of Thomas Frye, but does not belong to him, as it appears on a piece made after his death in 1762. The second is really an oriental mark, but is placed in this position as a warning. Many collectors would unhesitatingly describe it as a T. F. monogram. It is, however, the Chinese symbol for jade. These jade marks are very common on Chinese porcelain, and usually form portion of some commendatory sentence inscribed on the piece, such as "A gem among precious vessels of rare jade," or "A gem rare as jade." It was commonly used in China from 1662 to 1722.

Two marks on the transfer printed ware are liable to confusion: "R. Hancock fecit," and "R. H. Worcester" with the anchor. These do not refer to the same individual. Hancock was the Batter-

sea transfer printer. R. H. was Richard Holdship, who used the anchor as his rebus (his work also appears at Derby). A good example of the R. H. rebus will be found on the King of Prussia Mug (Plate XXXI).

In spite of the profusion of marks belonging to this factory, a very large amount of the output was unmarked. Moreover, the old Worcester signatures have been so widely pirated, both by other factories and by modern fabricators of the antique, that the utmost caution must be used in dealing with any "W.," "crescent," or "square" marks which may present themselves. Luckily, however, the Worcester paste is usually beyond question, and a knowledge of this will frequently save the collector from an unprofitable investment.

CHRONOGRAPH OF ENGLISH PORCELAINS, 1740-1850

THIS diagram has been devised in order that the collector may review at a glance the rise and fall of the English porcelain factories, during those years which are included in the term "Old English China." The vertical divisions represent periods of ten years each, the "life" of each factory running horizontally. Shaded portions of the life indicate that porcelain was being made. Heavy black are those periods when the best work of that particular factory was available. The word "best" is elastic in this case, for obviously what was the best of one factory would be a very ordinary production at another. "Best" periods did not begin or cease abruptly, but were attained gradually: usually they were followed by a

period of decline, and frequently by final extinction.

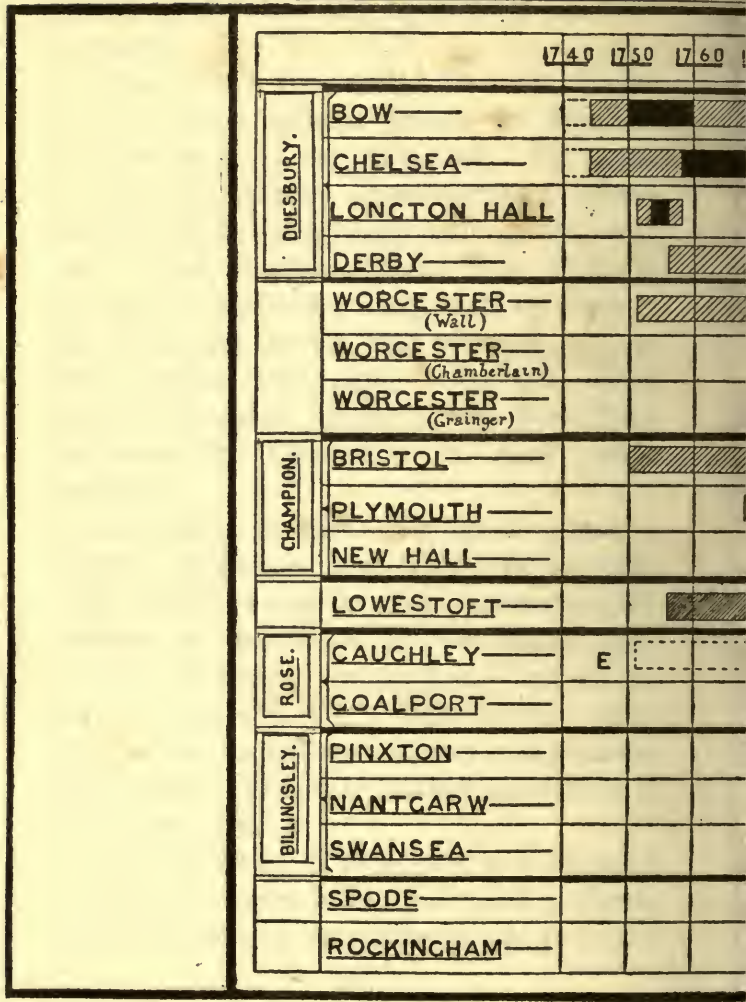
Heavy black horizontal lines divide the factories into definite groups or families, each group being associated with the name of some individual manufacturer whose influence is most strongly felt in their output. Thus, the factories of Bow, Chelsea, Longton, and Derby may well be termed the Duesbury group, the pioneers of the Old English soft paste. On the other hand, Plymouth, Bristol, and New Hall represent the Champion or hard paste industry.

The genius of Billingsley dominates the Pinxton, Swansea, and Nantgarw section. This costly, beautiful, but uncommercial venture is evidenced by the short life of these factories. In striking contrast to this last class is the steady healthy progress of the Caughley-Coalport group under John Rose. The Rose section is nothing if not commercial.

The popularity of Worcester is evidenced by three factories in one town, all working on similar lines, now amalgamated into one.

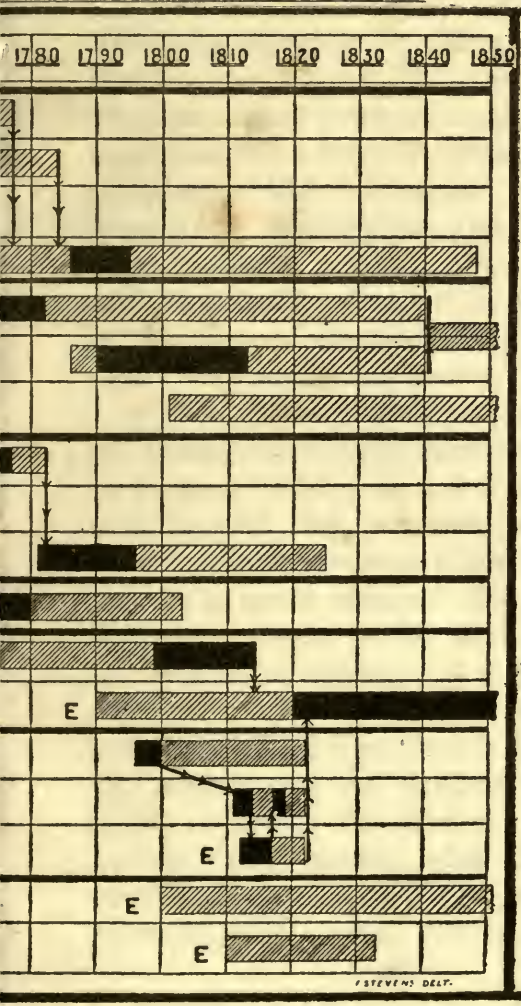
CHRONOGRAPH OF ENGL

■ BEST PERIODS. E—



H PORCELAINS 1740-1850

RTHENWARE ALSO MANUFACTURED.



Lowestoft stands in a class by itself. Primarily designed to follow the lead of Chelsea, yet lacking the grace of Chelsea decoration and taste, it supplemented its operations by a trade in oriental ware, the supposed "Old Lowestoft" of the last generation. Lacking the strong personality of a Duesbury, a Billingsley, or a Rose, it sank to become an almost slavish exponent of the ware of its rivals, and a "middleman" for the Chinese potter.

In china making, as in all else, the power of a strong controlling personality is essential to success. Of Spode and Rockingham it may be said that porcelain was but one branch of their business, earthenware representing a great measure of their output. Both late comers in the field, they found the process of commercial china ready to their hand, and no longer a jealously-guarded secret; and to this process they applied the methods of the Staffordshire potter. Spode adopted the lines of level commercial manufacture, while Rockingham embarked upon a veritable orgie of elaboration, which, while evincing great tech-

nical skill, fell far short of artistic restraint and excellence. Neither achieved the charm that is inherent in the work of the early factories.

It is curious to note that no worker in earthenware, with the notable exception of John Rose, ever earned a place of distinction in the ranks of the English porcelain makers. The porcelain of Josiah Wedgwood, even, will always be second to his triumphs in earthenware.

The various amalgamations are indicated by lines with arrow points, uniting the factories affected. The most noteworthy example of all is that of Coalport, which absorbed Caughley, Nantgarw, and Swansea. In this way John Rose secured not only the commercial paste and secrets of Turner, but also the artistic taste and wonderful paste of Billingsley. That the amalgamation of these elements was a success is shown by the heavy black line of the Coalport best period, which begins shortly afterwards, and which has continued to the present day.

It is always instructive to note how the

closing of one factory affected another. Thus, the decline of Chelsea and Bow, about 1767-8, marks the commencement of the best period of Dr. Wall's, Worcester. The end of the best period of Derby, 1795, is at once followed by the best period at Caughley, Nantgarw, and Swansea. When these factories decline, Coalport absorbs them and takes the lead.

A practical example in the use of this chronograph may not be without interest to the collector.

What was the condition of the factories in the year 1780 ?

Following the vertical line of the year 1780, the answer to this question is as follows :

Bow, closed and removed to Derby.

Chelsea, still working, but under Derby direction.

Longton Hall, closed.

Derby, steadily going forward to its best period.

Worcester (Dr. Wall), at its best.

Bristol, fallen on evil days, shortly to close.

Plymouth, closed.

New Hall, still only an earthenware factory.

Lowestoft, at its best, but verging to decline.

Caughley, just beginning to make porcelain.

The remaining factories had not even come into existence. In all, six factories working, three closed, nine non-existent. Fifty years later, in 1830, the conditions may be traced as under:

Bow, Chelsea, Longton, Bristol, Plymouth, New Hall, Lowestoft, Caughley, Pinxton, Nantgarw, and Swansea, closed.

Derby, past its prime and decaying.

Worcester, three factories, not at their best.

Coalport, at its best.

Spode, working well.

Rockingham, on the decline.

In other words, seven factories at work and eleven closed.

Ten years previously, in 1820, the figures were exactly reversed: eleven factories were at work and only seven closed.

CHRONOGRAPH

The reader should, on commencing any chapter dealing with a particular factory, refer to the chronograph, which will at once give him an insight into the condition of the ceramic art at the time of which he is reading, and so enable him clearly to see why certain models and methods were adopted, and what influences were most likely to be the strongest.

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either the Horizontal or Vertical lines in the Table, the numerals in the colu

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20	25.28.31.36	42	21.24	27	26	26	26	25.31	27
45	53.58	63	47			57	{47.49 50.54	57	57
66	68.71	75	68	69	67.68	70	69	68	
78	28.81.101	114	80	82		101	28.90	82	89.97.103
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118	123	125	119	122	122	122	122	122	122
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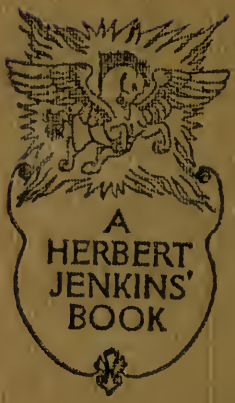
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